DOCUMENT RESUME

ED 253 873 CS 208 775

TITLE	Gates to Learning: Communication Arts, School Year Handbook (1983-84), Grade 7. Revised Edition.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO	ISBN-88315-516-8
PUB DATE	83
NOTE	268p.; For related documents, see CS 208 773-778.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC11 Plus Postage.
DESCRIPTORS	*Classroom Environment; *Communication Skills; Content Area Reading; Curriculum Development; *Evaluation Methods; Grade 7; Individualized Instruction; *Integrated Activities; Junior High Schools; Language Arts; Learning Activities; Parent Role; *Reading Instruction; Teacher Role; Test Wiseness; *Writing Instruction

ABSTRACT

Intended as a teacher reference tool, this handbook is designed to support and enhance a variety of seventh grade communication arts-reading programs. The first part of the handbook contains sections that define and describe each of the components required in preparing a comprehensive communication arts reading program. Specific sections provide the following: (1) a general outline for a communication arts-reading class, (2) a newspaper lesson, (3) strategies for assessing personalized/individualized instruction, (4) ways to use sustained silent reading and oral reading, (5) ways to incorporate reading into the content areas, (6) suggestions for meshing test-taking skills with instruction, and (7) discussions of the classroom environment, parents as partners, homework, recordkeeping, and projects. The second section of the handbook contains lesson plans and thematic units that employ a number of approaches to the communication arts. Appendixes provide additional activities and copies of assessment instruments. (FL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

GATES to Learning

ED211873

Communication Arts

School Year Handbook (1983-84)

Grade 7

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
T. K. Minter
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS208175

NEW YORK CITY BOARD OF EDUCATION
Office of Curriculum Development and Support
Division of Curriculum and Instruction

NEW YORK CITY BOARD OF EDUCATION

James F. Regan, *President*
Miguel O. Martinez, *Vice President*

Amelia Ashe
Joseph G. Barkan
Stephen R. Franse
Irene Impellizzeri
Marjorie A. Lewis

Anthony J. Alvarado, *Chancellor*

Lorraine Monroe, *Senior Assistant to the Chancellor for Instruction*

Charlotte Frank, *Executive Director Division of Curriculum and Instruction*

©Copyright 1983 by the Board of Education of the City of New York

Application for permission to reprint any section of this material should be made to the Chancellor, 110 Livingston Street, Brooklyn, New York, 11201. Reprint of any section of this material shall carry the line, "Reprinted from *Gates to Learning: Communication Arts, School Year Handbook 1983-84* by permission of the Board of Education of the City of New York."

New York City Public Schools should order additional copies of this publication from the Bureau of Supplies.

Copies of this publication may also be purchased from: Board of Education of the City of New York, Publication Sales Office, 110 Livingston Street, Room 136, Brooklyn, New York 11201. All orders must be prepaid by check made payable to: "Curriculum Publications." (See current catalogue for price.)

ISBN No. 88315-516-8

Curr. No. 00-2080-32

FOREWORD

The essence of a good reading program is providing a saturation of reading and reading-related activities in a variety of ways throughout the school day and --hopefully--extending beyond.

Thus, a typical day for the GATES student includes some time spent in working with small groups or individuals on reading needs as identified on the CAT, DRP, and other measures, both standard and teacher-prepared. Teachers must work closely with students and offer opportunities for conferencing.

Time is also allocated daily to uninterrupted reading of books of the student's choice. Durkin (1977) and Allington (1977, 1980) both conducted studies on poor readers (the children who would most likely become holdovers in Grade 7) and found that these students actually do very little uninterrupted, extended reading. They are rarely given the opportunity to read large chunks of material; instead their time is more often spent in completing workbook exercises with minimal prior instruction.

Another large segment of the Communication Arts day is spent with the whole class or a large group of students. A piece of literature or a selection from the content areas is read for overall comprehension and discussion with follow up activities in all areas: further reading activities, oral and written discourse, projects and enrichment activities. Students are encouraged to listen and to discuss, to role play, to engage in dramatics and in choral speaking. They also write daily, keep journals, express their opinions and feelings, and write letters, messages and reports. They work in small groups on special interest projects which require them to think, to plan, to seek information, and to read and to write in a field of interest to them. In short, their language arts program involves all aspects of communication.

To avoid a kaleidoscopic approach in the selection of materials which would cause students to leap from subject to unrelated subject, the use of a theme-oriented approach to reading is effective.

> Much of value can result by organizing instruction in topical or thematic units, so that students repeatedly use a similar core of concepts and vocabulary terms in reading, writing, and speaking over a period of weeks. In so approaching instructional planning, the basic thematic ideas serve, in effect, as advance organizers for the instructional activity that is to follow.*

*James R. Squire, Instructional Focus and The Teaching of Writing, (Columbus, Ohio: Ginn & Co., 1981).

The themes form a widening circle of interest: From self to family to friends to neighborhood to the world outside to the world of imagination. Literature, content area reading, writing, oral activities, projects, and trips all relate to each of the themes.

The kind of reading program endorsed by Language Arts, an NCTE publication, is one in which:

- You, the professional are in control - not an array of commercial materials.
- Students read a variety of materials - letters from pen pals, menus, trade books, signs - for a range of purposes.
- Daily opportunities to hear good books read aloud and choose good books to read silently are central.
- Teachers encourage reading throughout the day, recognizing and supporting the student's many reading teachers: parents, peers, librarians, siblings, television, and other school personnel.
- All readers - even poor readers - learn to read by much actual reading.

Charlotte Frank

Charlotte Frank
Executive Director

ACKNOWLEDGMENTS

The handbook, GATES TO LEARNING COMMUNICATION ARTS, Grade 7, was developed to assist teachers of Communication Arts-Reading for the Promotional GATES classes. It was prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director (Interim Acting) of the Communication Arts Unit, organized and supervised the project and was directly involved in the preparation of this handbook.

The principal writer and researcher was Florence Schoenfeld. Other primary writers were: Anita Wilkes Dore; Olive Francks; Marilyn Funes; Muriel Mandell; and Edith Novod, all of the Communication Arts Unit. This revised edition was supervised and organized by Marcia Levens.

Additonal lesson plans and activities were prepared by John Marcatante, Assistant Principal, Astoria Intermediate School; Mildred Steier, Mark Twain Junior High School; Elliot Upton, P.S. 35X; Mary Rynn, Norman Thomas High School.

Contributions and suggestions were made by Anthony Galitsis, Director, Science Unit; Alice Lombardi, Mathematics Unit; Elliot Salow, Social Studies Unit; Hortense Jones, Director, Early Childhood Unit*; and Melvin Warren, Assistant Director, Health and Physical Education Unit.

The manuscript was prepared for publication by the Editorial and Production Unit, Alaire Mitchell, Unit Head.

Editors:
Peter Dews
Peter Dallas

Word Processing:
Peter Dallas
Ressie Della Rosa

Production and Coordination:
Anne Wolf
Sarah Corbin
Maureen Maguire
Kathleen Asvestas

*Formerly

TABLE OF CONTENTS

	INTRODUCTION	x
	HOW TO USE THIS BOOK	xi
PART I:	A COMPREHENSIVE PROGRAM	1
	General Outline for a Communication Arts Reading Class	3
	Writing	6
	The Newspaper Lesson	8
	Assessment for Personalized/Individualized Instruction	10
	Personalized/Individualized Instruction	41
	The Whole-Class or Large Group Literature Lesson	65
	Sustained Silent Reading	74
	Oral Reading	77
	Reading in the Content Areas	82
	Meshing Test-Taking Skills with Instruction	91
	Classroom Environment	94
	Parents as Partners	102
	Homework	105
	Recordkeeping	108
	Projects	108
	Trips	109
PART II:	LESSONS AND THEMES	112
	Introduction	113
	Uniform Daily Lessons	120
	Day 1	120
	Day 2	136
	Day 3	142
	Day 4	146
	Day 5	154
	Thematic Units	160
	Unit I: Getting to Know Ourselves	160
	Unit II: Family and Friends	164
	Unit III: My Neighborhood	198
	Unit IV: The World Outside	224
	Unit V: The World of Imagination	250
PART III:	APPENDICES	281

BEST COPY AVAILABLE

INTRODUCTION

A study of reading undertaken by the United States Office of Education identified as a most important factor in a successful reading program the amount of time spent on reading--time on task.

We must ask ourselves, however, "what kind of time?" Uninterrupted hours spent on workbook exercises, drills, or reading of isolated fragmented materials will not provide either a desire to read or a background of knowledge and experience which serves as the basis for all reading. It is the quality of instruction which is the determining factor in the effectiveness of engaged time or time on task.

Without frequent variation, the student may lapse easily into boredom and frustration. The day should be as interesting and motivating as possible for the students.

Clearly students in a holdover class are subject to very special pressures and may be suffering from embarrassment, resentment, and humiliation. Overcoming their natural reluctance puts a responsibility on the school and the teacher to provide an engaging, hopeful, and attractive environment.

Certainly a major consideration is to provide an environment which differs from that in which the student has already failed. The National Council of Teachers of English official elementary publication, Language Arts, asks:

> Do the following charges leveled by former students apply to the reading program in your classroom: 1) it is regimented to the point of depriving students of making choices; 2) it is artificial, often little more than collections of decoding; 3) it inflicts fear and embarrassment, such as through forced oral reading before a group; 4) it places a premium on facts; and 5) it serves basal readers as though they are a balanced, complete and healthful diet, guaranteed to produce longevity as readers? Can you say that you provide children with memorable reading experiences which contribute to enthusiasm for reading?

The trend toward pulling students out of the language arts class for reading instruction has slowed down. Authorities in the field, basing their advice on experience and research, advocate instead a program which integrates all the strands of the language arts: reading, literature, listening, speaking, and writing. The underlying principle is to encourage students to explore, gather information, think, and come to conclusions.

The purpose of this manual is to outline a program which combines all the aspects of Communication Arts and utilizes them as tools to improve reading.

HOW TO USE THIS BOOK

This GATES TO LEARNING handbook is intended as a teacher's reference tool, to support and enhance whatever Communication Arts-Reading program has been adopted in your school or district.

Advance preparation on the part of the teacher will accomplish more than the obvious purposes of maximizing time and facilitating instruction. This evidence of teacher concern is a model for student behavior and a nonverbal communication that the teacher considers this work so important that he or she has given time and thought to furthering the reading futures of the youngsters in the program.

Part I includes sections which define and describe each of the components required in preparation for a comprehensive Communication Arts-Reading program.

Methods and materials recommended in this Handbook have been selected for their appropriateness to the needs and interests of students at this age and level of achievement. Teachers may, of course, adapt these methods and materials and select others that more specifically meet the needs and interests of the students in their respective classes.

An outline with suggested sequence and time frames of a 120-minute lesson appears at the beginning of this Handbook.

Assessment for Personalized/Individualized Instruction describes strategies for maintaining an ongoing program of evaluation or monitoring that will supplement standardized test results and provide information for instructional decisions.

Meshing Test-Taking Skills views such skills as an integral part of daily experience, rather than a subject for isolated practice. Classroom Environment is, likewise, presented from the perspective of physical, instructional and organizational designs that facilitate individualization and a nurturing environment.

Teacher-parent communication is discussed in Parents as Partners. Communication with staff, including personnel in a child's present and future schools, is described in Recordkeeping.

In Part I, the teacher will also find separate sections detailing the purposes and protocols of each of the components of the daily lesson. Appendices provide samples of resource materials to be used. Careful study of Part I will be requisite to the teacher's effective planning for actual instruction, as well as for the use of the lessons that follow.

These include sections entitled Personalized/Individualized Instruction, Whole-Class Reading Literature Lesson, Sustained Silent Reading, Oral Reading, Writing, and Projects. All of these relate to direct instructional components of the daily program. In each area the lessons are developmental and multi-modal in character. These components, separately and in combination, are included to insure that each student experiences all of the language arts: listening, speaking, reading and writing on a daily basis.

This concept is developed in depth and detail in Part II: Uniform Daily Lessons and Thematic Units. The 120-minute period presents a unique opportunity to incorporate a variety of approaches to all Communication Arts, including but not limited to the most visible aspect, reading.

Uniform Daily Lessons provide for a complete Communication Arts-Reading program which includes lessons in all component areas described in Part I. Thematic Units translates the concepts embodied in the Whole-Class Literature Lesson section into actual lessons related to a broader theme.

An Observer and Self-Evaluation Checklist, with which the teacher evaluates all aspects of the Communication Arts-Reading period is included in the manual.

Finally, an all-important review by the teachers themselves is requested in the Teacher Evaluation section. A form is included for comments and criticisms, both of which are eagerly requested and awaited.

PART I: A COMPREHENSIVE PROGRAM

General Outline for a Communication Arts Reading Class

(120 minutes--at least two [2] consecutive periods per day)

1. DO NOW

   A. Journal Writing (5 minutes)

   Write (as you read in SSR) but keep your eyes on the class, and encourage those who stop to continue. Check off in record book that entries have been made to give credit, but do not read the students' journals.

   B. Daily Newspaper Activity (10 minutes)

   Introduce students to newspaper through feature articles (e.g., horoscopes, "Dear Abby," Inquiring Photographer).

   Read and discuss articles. Then move onto news, beginning with local news, human interest stories, sports.

   Continue with national and international news, even if reading is limited to headline and lead.

   Examine pictures, ads, TV and movie reviews.

2. WHOLE-CLASS (OR LARGE GROUP) INTEGRATED LITERATURE LESSON (35 minutes)

   (To be used at least 2-3 days per week)

   Discuss before reading to motivate or familiarize students with background concepts needed to understand the selection.

   Read the selection.

   Ask questions to make sure students understand the contents, and any new words.

   Discuss students' reactions.

   Suggested Follow-Ups

   Role-play the story; or

   Dramatize, using author's dialogue or student-improvised dialogue; or

Have students use theme of reading selection as springboard for their own writing; or

Have students offer alternative endings (oral or written).

- OR -

3. CONTENT AREA READING (Alternative to 2) (35 minutes)

(To be used at least 2-3 days per week)

Use materials such as: biographies of people in the sciences, history, or the arts; interesting selections from textbooks, newspapers and magazines.

Begin with discussion based on a situation, event, experience, with which students have some familiarity. Reinforce by pictures, etc.

Discuss before reading to orient students to concepts and any new vocabulary.

Read passage, with directed questions.

Discuss to insure comprehension.

Have students describe, or write, a brief summary of an experience related to the selection.

Use dramatization, role-playing, pantomime, if material lends itself to those treatments.

4. PERSONALIZED/INDIVIDUALIZED INSTRUCTION PROGRAM (20 minutes)

(To be used 2-3 days per week)

Give individual or small group instructions based upon diagnosed needs.

and/or

5. SUSTAINED SILENT READING (15-25 minutes)

(To be used 2-3 days per week)

Have students read books of their own choice, or magazines.

6. WRITING (25 minutes)

(To be used at least 2 times per week)

Students tell about and then write about an experience related to the selection.

OR

7. PROJECTS (25 minutes)

(To be used at least 2 times per week)

Students work individually, or in small groups, on self-selected projects, generally tied to a theme; e.g., neighborhoods, personal hobbies or interests, careers, family and friends.

Project work will give opportunities for developing thinking processes, problem-solving, interviewing, classifying and organizing techniques.

All of the components of the Communication Arts will come into play.

8. ORAL READING (10-15 minutes)

(At least 2 times per week)
(By the teacher, or occasionally using recordings)

Read aloud a narrative episode, short story, myth or fairy tale, narrative poem or light verse.

Reading for purpose of student enjoyment and for development of language awareness.

Oral reading material should be on the frustration level to expand comprehension of content.

9. HOMEWORK

Daily Assignments.

10. PREVIEW

Share briefly with the students the plans for the next day's lesson, or for the coming week.

Writing

"The thinking process and skills elements that reading has in common with the other language arts need to be recognized. These common elements provide the many ways in which learning in all the language art mediums can contribute to and re-enforce learning in these related areas."

Nila Banton Smith*

To improve both reading and writing, establish routines to provide for writing regularly--every day if possible. Motivate the student to use writing as a means of expressing and communicating experiences (real and vicarious), feelings and ideas--in daily journals, regular messages and letters, personal narratives, and responses to the content of what is read.

The teacher must be alert to student concerns and set up short non-threatening writing activities: "Write how you felt about the game." "Why did the fight start?" "What do you like to do in the snow?" "Why were you late?" "Why was the party cancelled?" "What happened?" "Let's write a letter complaining about... explaining."

A class mailbox or a class gripe box can be the first step to establishing pen pals--with the GATES class across the hall.

Reading should be used as a springboard for writing, with the students reacting to the literature or the content area material. They can interpret it in the light of their experiences and respond to the author's ideas and feelings by offering their own, in agreement or disagreement.

Just as the focus of student reading should be primarily on meaning, so too should the focus of student writing be on content and meaning. Beginning writers should be encouraged to concentrate on saying what they want to say before worrying about being "correct." The concern with conventions and mechanics should come later. Then, with the aid of such tools as checklists, dictionaries, and thesauri, students can be slowly taught to help edit and proofread one another's work.

Writing appears in a number of places in the plan for the 120-minute Communication Arts-Reading period. In each place, the purpose, and therefore the instructional design, are different. For example, journal writing calls for preparation and follow-up different from that needed for writing a letter. The ways in which each of these writing experiences may be developed are to be found in the various sections of the WEDGE manual.

* Nila Banton Smith, Reading Instruction for Today's Children (Englewood Cliffs, New Jersey: Prentice Hall, 1963).

The Daily Journal

The journal, a record of events and feelings, serves the function of getting students into the habit of writing and increases their power of observation. The teacher also writes (as the teacher reads in SSR) but keeps an eye on the class and encourages those who stop to continue.

The student entries should not be read by the teacher, but in most instances it will be necessary to check them off or in some way give recognition that they have been written. If a student asks a teacher to read an entry, the teacher should respond only to the content.

Journal Writing: An Introductory Lesson *

PERFORMANCE OBJECTIVE

To introduce journal writing and encourage its use as a regular activity.

DEVELOPMENT

This term you will be asked to keep a journal. You will have the first five minutes of every day for this activity.

Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they write later. The journals are absolutely private and you need not share them with anyone. It is unpardonable to read someone else's journal without an invitation.

Date your entries and keep your writing in chronological order in a separate notebook (or a folder) which you may label or decorate as you like.

On a separate sheet of paper, write today's date. You may write about anything that interests you. (Or, for this first entry, you may write down what happened and how you felt about your first day of school.)

You may start by listing single words or drawing pictures, if you prefer.

FOLLOW-UP

Tomorrow you'll have another opportunity to write on your own or on a suggested topic.

*Excerpted from Writing Every Day Generates Excellence (WEDGE), Brooklyn: New York City Board of Education, Division of Curriculum and Instruction, 1981.

The Newspaper Lesson

A newspaper provides a unique reading experience for GATES students in that it:

- is relevant to the world in which they live.
- provides information in depth and with detail unavailable through radio and television news broadcasts.
- reflects the interests and vocabulary of the mature people they know.
- provides a basis for extended discussion involving literal, interpretive, and critical comprehension.
- can readily be used for homework assignments.

Teachers will select newspaper articles and features that are of interest to their students and therefore provide motivation for reading. The format for a newspaper lesson, although shorter than other reading lessons, is essentially developmental and follows this sequence of instruction:

1. Directed Instruction: Through oral discussion, the teacher introduces the conceptual framework of the story or feature. Pictures may be used to further stimulate interest, discussion, and understanding. Esoteric or unusual vocabulary is discussed before the students read. The teacher may present comprehension questions in advance to guide the students' reading.

2. Supervised Practice: The students read the story either silently or aloud, depending on the length and difficulty of the material. The teacher may interrupt the reading periodically to check students' comprehension to that point. Reading is followed by either a general discussion of the article, or a period of questioning explicitly directed toward a particularly relevant comprehension or vocabulary skill, e.g., recalling facts; identifying synonyms; detecting author's attitude.

3. Application: As a homework assignment, or during a subsequent newspaper lesson, students will demonstrate their understanding of the newspaper article through activities such as:

   writing: What do you think happened next?; a letter to the newspaper agreeing/disagreeing with the article;

   dramatization: role play the story itself; recreate a feature such as "Inquiring Photographer";

   interview: students interview each other or family members regarding their reactions to the article.

Actual newspapers are available through many sources and need not be the broadly distributed dailies. Local community weeklies are distributed without charge at supermarkets, banks, etc., back copies of school newspapers may be requested from local high schools or colleges; students should be encouraged to bring in newspapers from their homes.

For some lessons it would be advisable for all students to be reading the same article. This is not always possible nor is it necessary. Groups of three or four students can share an article as well as a follow-up application project. The teacher can read a brief article aloud, or write it on the chalkboard, for whole class learning.

In whatever way it is used, the newspaper will provide a mature and motivating reading experience.

Assessment for Personalized/Individualized Instruction

There are many formal and informal ways in which we may evaluate the student engaged in listening, speaking, reading and writing. The Communication Arts - Reading program used in your school will include tests for individualized assessment of students' strengths and weaknesses. However, in order to assure the relevance and flexibility of the remedial instruction, the teacher's own evaluations are critical.

It is the purpose of this section to explore strategies by which teachers become ongoing evaluators who reconcile standardized test results with their own observations and use this information to select instructional materials.

These techniques are easily developed by the teacher and should answer the questions:

HOW is this student most likely to learn?

Strategies:
observation
trial lessons

WHAT skills has the student already mastered?

Strategies:
utilization of standardized tests
informal reading inventory
observation of reading activities

At what LEVEL OF DIFFICULTY can reading begin?

Strategies:
utilization of standardized tests
informal reading inventory
cloze procedure

WHICH story is this student likely to read?

Strategies:
interest inventory
cloze procedure

How well does this student COMMUNICATE ideas in writing?

Strategies:
writing sample
observation

HOW is this student most likely to learn?

Learning new things is always difficult, since we usually prefer to do the things we know well and do with relative ease. To resolve this resistance, we introduce a new task through a stronger, more preferred mode of learning.

	CHARACTERISTICS OF BASIC ASSESSMENT APPROACHES		
	Norm-Referenced Tests	Criterion-Referenced Tests	Teacher Observation and Tests
General Purposes	Comparison of individual performance with standard pre-set by randomly selected group of age-grade peers Use for decisions on grade/ class placement and entry level for individual testing	Determination of individual performance on specified tasks Useful for planning instruction	Determination of individual performance on specified tasks Useful for evaluating and/or planning instruction
Content	May or may not include items actually taught; items fixed by publisher	May or may not include items actually taught; items fixed by publisher	Usually based upon items taught
Format	Varied; usually paper and pencil, short answer response	Varied; oral or silent	Varied; oral or silent; may follow format used in instruction
Scores	Report student's comparative standing in terms of grade equivalents, percentile ranks and stanines	Report mastering or no mastering of tasks; may relate criteria to grade equivalents	Report based on preferences of teacher, adapted for different purposes; may be a % score, pass-fail or informal evaluation
Target Population	Designated age/grade group	Any student, at any given stage of progress	Any student, at any given stage of progress

This chart provides an overview of three types of assessment in use in our schools. Comparison may be helpful to the teacher in making decisions regarding which type of test to use for a particular purpose, as well as in deciding how to use the results.

Observation

Differentiation among four basic modes of learning will probably suffice for most situations. Through observation, we should identify the students who prefer vision, hearing, movement, or reasoning as the initial route of learning. Some students may demonstrate strength in more than one area, and some may seem to be deficient in all. Daily observations and trial lessons, using one modality at a time, should provide the information we need to plan effective instruction.

The youngster who is primarily a visual learner is identifiable in many ways. This student will:

- frequently be at the teacher's side, looking at the page being read;
- prefer to have instructions in print, or in pictures;
- probably be a poor listener;
- often bring in pictures or objects to explain visually what may be difficult to express verbally.

The auditory learner:

- uses expressive language skillfully;
- listens well;
- can remember and repeat what has been heard;
- may be impatient with print materials;
- asks people to tell the story aloud;
- asks for oral instructions to be repeated, providing a form of "study."

There are tactile/kinesthetic learners who seem neither to listen nor to look. They will:

- have a need to touch and move a great deal;
- be observed writing down key words as they are spoken;
- draw pictures of what is being described orally;
- tell a story using body language to translate words into a motoric form for easier learning.

The contextual learner uses reasoning as the initial or preferred mode of learning. This student will be recognized as the one who:

- asks a lot of questions;
- supplies a lot of answers to others' questions;
- interrupts own reading, as well as that of the teacher and classmates, to ask questions;
- prefers reading own story material;
- requires full preview of stories, before reading begins.

The identification of a student's learning style helps us in several ways. We are able to:

- form homogeneous groups;
- select instructional approaches;
- select effective materials.

Trial Lessons

Florence Roswell* points out, "trial lessons are...an integral part of the diagnostic examination, to give the teacher a definite guide as to which procedures will be most effective and to demonstrate to the pupil those methods most suited to his or her learning."

The many programs available for teaching reading may be considered representative of five basic methods:

Whole Word
Phonic Analysis or Synthesis
Structural Analysis or Synthesis (Linguistic)
Multisensory (VAKT)
Language Experience

Most published materials use more than one method, and the fluent reader uses all these methods. In teaching a disabled reader, however, we can maximize teaching time by presenting initial instruction through the student's strongest or preferred method of learning (modality).

The chart on the following page will help in planning trial lessons.

Even the youngest students can and should become knowing participants in the search for a "best" method of learning. The teacher explains to the students (groups of no more than ten) the purpose of the trial: e.g.,

> "Everyone learns in special ways. Some people like to see what the teacher is talking about, some like to just listen, some need to touch, and so forth. Do you know how you like to be taught?"
>
> (Allow brief time for discussion and thinking on this concept.)
>
> "I'm going to teach you some words in different ways, so I can see how each of you learns best. This is not a test. Just pay attention and do the best you can."

*Florence G. Roswell and Gladys Natchez. Reading Disability: A Human Approach to Learning (New York. Basic Books, 1977).

PREPARATION FOR LEARNING TRIALS

Mode	Method	Materials
Visual	Whole Word (sight) Structural Linguistics	Books, Charts, Newspapers, Films, Flashcards, Chalkboard, Graphic Arts
Auditory	Phonic Analysis or Synthesis; Language Experience.	Experience Charts; Records, Audio-Tapes, Songs, Poetry, Choral Reading, Dramatization
Kinesthetic	Multisensory (VAKT) Tracing/Writing	Writing Material (chalk, crayons, pencils, etc.), Dance, Rhythm Games, Dramatization, Magnetic/ Felt letters, Graphic Arts
Contextual	Language Experience Structural Linguistics	Experience Charts, Riddles, Role Playing, Expository Writing/ Speaking, Newspapers

Note: Story books and content area texts must, of course, be fundamental materials in reading instruction. The materials listed above are suggested for trial lessons and, if they prove successful, as instruments for additional instruction in word recognition or analysis.

VISUAL LEARNING TRIALS

Whole Word Approach

1. Select five words which the students cannot read, but which are within their experience, so that picture clues will be useful; e.g., fireplace, volunteer, telescope, scrubbed, forehead.

2. Create a card (8" x 11") with each word clearly printed on it.

3. Create picture cards on which an explicit picture of the item (not confused with other elements) is placed above the word itself.

4. Present one picture card at a time to the group. Each picture should be discussed freely and at length.

5. Point to the word and say it aloud. Have students say the word aloud. Repeat this several times.

6. Picture word cards are mounted on the chalk ledge. Have students take turns matching word card (non-illustrated) to picture word card.

7. Check recall by flashing word cards and having students read them aloud. Set word cards on chalk ledge and have students select word you have called.

8. Check recall about one hour later, and again a day later.

Structural Linguistic Approach

1. Select five words that have common structural elements, and are within the students' reading vocabulary, e.g.,words ending in ure.

   Create a card with the selected syllable on it.

2. Create a card for each letter (or syllable) which could precede (or follow) the selected syllable to form words, e.g., pict feat capt.

3. Teach the selected syllable through flashcard practice; do the same for the elements to be combined.

4. Form words by combining cards. Read them aloud; have students repeat each word several times.

5. Have students substitute other letters or syllables to form new words.

6. Check for recall an hour later, and a day later, at which time students identify the same structural element in unfamiliar words; e.g., creat ure, meas ure.

AUDITORY LEARNING TRIALS

Phonic Synthesis Approach

1. Create a flashcard for each of these 5 consonants, digraphs or blends: e.g., tr ck ph dr z.

2. Introduce a short vowel sound, e.g., /a/, with another flashcard.

3. Pronounce each phonic element; have students repeat every one several times, matching each to its letter symbol.

4. Combine consonant and vowel cards to create words and nonsense syllables, e.g., mat rat blam or track crack zack phaz zaph. Read some words; have students repeat.

5. Write other combinations on the chalkboard without reading them aloud, asking students to do so.

6. Call out words, and have students match cards to form those words.

7. Check for recall one hour later, and a day later, using the same phonemes in different words.

Phonic Analysis Approach

1. Select five phonically regular words that students do not know, e.g., chide decide phrase vote tube. Create a card for each word.

2. Hold up each card and teach the word to students. (See whole word approach.)

3. Identify a common phonic element in one word (e.g., "the rule of silent /e/" in state) and ask students to discover a similar element in the other words (e.g., broke or phrase).

4. Have students identify--orally and in print--the phonic elements taught above as they occur in other words.

5. Check for recall one hour later, and a day later, flashing different words containing the phonic rules that were taught.

CONTEXTUAL LEARNING TRIALS

Language Experience Approch

1. Have students collaboratively dictate to you an original story of about 250 words, based on some shared experience.

   The organic vocabulary and the syntax of the group are kept intact unless vocabulary or syntax distorts the meaning of the paragraph. In that case, you may suggest revisions. Write story on chalkboard or on newsprint.

2. Have students read story silently and aloud.

3. Have students discuss story; focus discussion around recogniton and comprehension of key (unfamiliar and/or significant) vocabulary words.

4. Have students write key vocabulary in notebooks, or on index cards.

5. Check for recall one hour later, and one day later, asking students to read key words out of context, and in other contexts.

KINESTHETIC-TACTILE LEARNING TRIALS

Multisensory (VAKT) Approach

1. Identify two or three unusual words that are within the students' speaking vocabulary, and that they would like to be able to read, spell and write. Elicit such words in the following manner: "I'll bet that I can teach you to read, spell and write any word you name!"

2. Teach each word separately, through four modalities:

   - vision
   - hearing
   - touch
   - movement

   See Fernald approach, (p. 60) for details.

EVALUATION OF LEARNING TRIALS

As each trial lesson is concluded, note those students who have succeeded. This, combined with daily observations, will lead directly toward a choice of the kind of instructional materials to be used. It will also suggest a basis for forming reading groups.

UTILIZATION OF STANDARDIZED TESTS

Having observed preferred modes of learning for each student, the next question to ask is:

WHAT skills has the student already mastered?

The Informal Reading Inventory, which is described on page 23, will yield specific skills mastery information needed for planning tutorial instruction. In addition, there are published criterion-referenced tests which also assess reading skills without regard to norms. Both types of tests attempt to assign an age or grade equivalent to any particular skill. Some tests, such as the California Achievement Test (CAT), report grade-equivalent or norm-reflected as well as criteria-referenced information.

The ITR (Individual Test Records) of the CAT reports both types of information, as may be seen on the sample that follows. Of course these findings will have to be combined with your observations of the ways in which the student actually analyzes words and meaning in a real reading situation. Test results are valuable clues, but final decisions as to <u>what</u> needs to be taught have to be made by you.

INDIVIDUAL TEST RECORD

Included in this section is a sample of an ITR. The ITR lists reading skills scores only for items in the areas of vocabulary and comprehension only. Questions of phonic and structural analysis are not included in tests for classes at or above Grade 4.

Based on these findings, therefore, personalized instruction would not include word recognition (phonic or structural) skills. This decision might be modified, however, if your observations found deficits in word recognition that interfered with comprehension.

NEW YORK CITY READING TESTS
INDIVIDUAL TEST REPORT (ITR)

STUDENT	JANE	ID #	GRADE	07
DISTRICT	SCHOOL	TEACHER	CLASS	

April 1983 California Achievement Test

DEAR PARENT/TEACHER:

This is a report of your child's performance on each reading objective (skill or concept) tested. Each objective is tested by a number of questions.

Under the column labeled DIAGNOSTIC PROFILE, your child's performance on each objective is indicated using the following codes:

SAT - Satisfactory in the DIAGNOSTIC PROFILE column means that your child has demonstrated satisfactory progress by answering correctly the minimum required number of questions listed in the NEEDED column. (See Objective A, in sample.)

MORE - More in the DIAGNOSTIC PROFILE column means that your child needs more instruction in this objective. (See Objective B, in sample.)

** - The Stars in the DIAGNOSTIC PROFILE column mean that your child did not answer any of the questions for this objective. (See Objective C, in sample.)

TEST SCORE REPORT – Your child's overall performance on the reading test is listed below. These results should be considered with other judgements of your child's achievements together with observations and discussions with the teacher.

GRADE LEVEL 7-7

TEST FORM LEVEL

TEST OR SUBTEST	Grade Equivalent	National Percentile
READING VOCABULARY	6.0	
READING COMPREHENSION	5.1	

GRADE LEVEL: This is not a *score*, but indicates your child's grade in years and months at the time of testing. For example, 4-7 would indicate that your child is in the fourth grade and was tested in the seventh month of the fourth grade.

GRADE EQUIVALENT: The grade equivalent is an indication, in years and months, of the achievement level of the student on this test at the time the test was administered. For example, a grade equivalent of 3-7 means that this score was the average score of students tested in the seventh month of the third grade.

NATIONAL PERCENTILE: The national percentile compares the performance of your child to a national group of students. It indicates your child's performance on a scale from a low of 1 to a high of 99 where 50 is considered average. For example, a national percentile of 80 means that the student achieved better than 80% of the national population at that student's grade level.

SAMPLE:	OBJECTIVE	NO. OF CORRECT ANSWERS	NO. NEEDED FOR SAT	DIAGNOSTIC PROFILE
	A	2	2 of 3	SAT
	B	1	3 of 4	MORE
	C	**	3 of 4	**

OBJECTIVE CATEGORY	CORRECT ANSWERS	NEEDED	DIAGNOSTIC PROFILE
READING VOCABULARY			
32 SAME MEANING	18	16 OF 20	SAT
33 OPPOSITE MEANING	3	3 OF 5	SAT
34 MULTIMEANING	2	4 OF 5	MORE
READING COMPREHENSION			
----- LITERAL			
36 RECALL OF FACTS	4	5 OF 6	MORE
----- INTERPRETIVE			
38 INFERRED MEANING	4	6 OF 9	MORE
39 CHARACTER ANALYSIS	3	5 OF 6	MORE
40 FIGURATIVE LANGUAGE	3	5 OF 7	MORE
----- CRITICAL			
42 AUTHOR ATTITUDE/POSITION	2	4 OF 5	MORE
43 TECHNIQUES OF PERSUASION	2	5 OF 7	MORE

Explanation of Objectives Tested

This page describes each objective in reading measured in the spring Citywide Testing Program. Not all objectives were tested at every grade level. Note that at some levels, skills are combined due to the limited number of items testing each skill.

READING SKILL SAMPLES

PHONIC ANALYSIS Letter sounds

1. SCHOOL VOCABULARY — identifying picture objects
2. SPACE DIRECTION LOCATION — such as up - down
3. RELATIONSHIPS — such as relating pictures to the time of day
4. MATCH UPPERCASE LOWERCASE — such as H, h
5. RECOGNIZE UPPERCASE LOWERCASE — such as finding the letter K . . . K, k
6. LONG VOWELS — such as boat Picture/letter
7. SHORT VOWELS — such as cat Picture/letter
8. SINGLE CONSONANTS — such as lamp Picture/letter
9. MATCH SHAPES — such as matching △ ○□△
10. MATCH 3-LETTER WORDS — such as matching ton and ton
11. MATCH 5-6 LETTER WORDS — such as matching block and block
12. IDENTICAL WORDS (ORAL)
13. MEDIAL SHORT VOWELS (ORAL WORDS)
14. INITIAL CONSONANTS (ORAL WORDS)
15. FINAL CONSONANTS (ORAL WORDS)
16. CONSONANT CLUSTERS DIGRAPHS (ORAL WORDS)
17. SINGLE CONSONANTS — such as b in boy
18. CONSONANT CLUSTERS (BLENDS) — such as tr in tree
19. CONSONANT DIGRAPHS — such as sh in ship
20. VARIANT CONSONANTS — such as c in city vs. cake
21. COMBINATION OF SKILLS 18, 19
22. SHORT VOWELS — such as e in bell
23. LONG VOWELS — such as a in cake
    VOWEL COMBINATIONS — such as ea in break
24. SHORT VOWELS — such as e in bed
    VOWEL COMBINATIONS — such as ea in dead
25. COMBINATION OF SKILLS 22, 23
26. DIPTHONGS (two vowels together making a new sound) — such as oi in boil
27. VARIANT VOWELS — such as ow in how
    VOWEL COMBINATIONS — such as ow in slow

STRUCTURAL ANALYSIS the way words are put together

28. COMPOUND WORDS — such as cowboy . . . cow boy
    SYLLABLES — such as dollar . . . dol lar
    CONTRACTORS — such as don't . . . do not
29. BASE WORDS/AFFIXES — such as disagree or painter

READING VOCABULARY understanding the meaning of individual words

30. CATEGORY (ORAL) — such as "An animal"; toy, hill, cow, park
31. SAME MEANING (ORAL) — such as "Little"; grow, bud, small, baby
32. SAME MEANING — such as often — frequently
33. OPPOSITE MEANING — such as warm — cool
34. MULTIMEANING
    (bank) by the riverside
    1. He goes to the bank to deposit money.
    → 2. He fishes from the bank.
    3. He will bank on getting there on time.

READING COMPREHENSION understanding what is read

35. SENTENCE MEANING
36. RECALL OF FACTS
37. COMBINATION OF SKILLS 38, 39
38. INFERRED MEANING: finding hidden meanings
39. CHARACTER ANALYSIS: answering questions about people in a story
40. FIGURATIVE LANGUAGE: such as "His face fell."
41. REAL/UNREAL: fact vs. make-believe
42. AUTHOR ATTITUDE: understanding the author's point of view
43. TECHNIQUES OF PERSUASION

DEVELOPED BY THE NEW YORK CITY BOARD OF EDUCATION

Reprinted by Permission

Note: For a more detailed review of California Achievement Test objectives, their correspondence to Minimum Teaching Essentials and suggestions for instruction, you may consult Test Utilization: A Resource Guide for Teachers of Reading: Grades 2-9*.

READING LEVELS AND THE DRP

"Levels of difficulty"...or readability...of a book or story involves a complex of factors such as the number, length and structure of words, sentences and paragraphs, as well as the frequency of technical or esoteric language. Publishers of reading tests and books evaluate the material according to readability formulas, the results of which are expressed as "grade levels." However, there is a variety of formulas available, yielding a comparable variety of "grade level" judgments. Thus, the passage that one publisher labels "third grade" by one formula, may be called "fourth" or "second" grade by another publisher using other formulas.

In choosing materials for teaching purposes, you may really want to know:

Which book can this child read now? (regardless of "grade level" labels)

Actually three functional levels need to be identified.

1. The independent or free level, at which a child reads with ease and fluency, without assistance, with few word recognition errors and 90% (p. = .90) comprehension.

   Books at this level should be made available for:

   - leisure reading;
   - sustained silent reading;
   - homework assignments;
   - research projects.

2. The instructional level, is of greater difficulty for the student. At this level, the reader may need some assistance with word recognition and may expect to achieve 75% (p. = .75) success in comprehension.

*(New York City: Board of Education, Division of Curriculum and Instruction, Office of Testing, 1980.)

Books at this level should be used during periods of instruction, with your direction and support, including:

- development of an understanding of the purpose of the reading assignment;
- discussion of the major concepts - presented in, or presumed by the passage;
- a preview of significant or new vocabulary to be read;
- comprehension questions presented in advance which will guide the students' reading to significant issues;
- review of concepts, vocabulary and comprehension questions after the reading;
- follow-up activities which reinforce all aspects of the instruction above.

3. The frustration level identifies material that is so difficult for the students that many word recognition errors are made, and comprehension would not exceed 50% (p. = .50). That is, these students can be expected to comprehend half of the reading material at this level. These students cannot use these stories or texts for either instructional or independent reading. Teachers may, however, judiciously select interesting stories or relevent textual material at the students' frustration level for oral reading to them. This would be a way to:

   - share interesting stories that they are not yet able to read;
   - expose students to more advanced vocabulary and concepts;
   - initiate higher level comprehension processes (e.g., critical, inferential) through listening and speaking about them;
   - teach specific content area material from texts the students cannot yet read.

The Student Data Report of the Degrees of Reading Power will indicate these three reading levels for each student. You can match the DRP unit value of any book with the appropriate DRP score of the students, with confidence that the match will probably be valid for the purpose intended.

DRP values of many textbooks used in schools throughout New York State may be found in the Degrees of Reading Power Readability Report (The College Board, New York, updated each year). Textbook publishers are also able to supply DRP values for their own publications.

By applying one readability formula, and one continuous scale of values to both the test passages and school textbooks, DRP methodology offers a closer match between the students' comprehension ability and the readability of a particular textbook.

If there are no DRP values available for books being used in a classroom, you can readily apply cloze reading tests to ascertain students' three levels of reading ability. These are simply constructed*, using modifications of standard Cloze Procedure and any prose passages you want to evaluate. The Cloze Procedure provides a single step in which both the students' reading comprehension abilities and the difficulty of the text (for those students) are measured simultaneously. Cloze reading tests are a reliable alternative to informal reading inventories when making the match between the reader and the book.

INFORMAL READING INVENTORIES: TEACHER MADE

The IRI has enjoyed extensive usage and varied interpretations since it was first described by Betts in 1946*. Because it is informal and teacher-made, you are able to adapt the IRI to meet specific needs. The following suggestions will help in the construction, administration and interpretation of one type of IRI. The reader may want to experiment with variations.

The IRI which follows also includes criteria for assessing word identification and comprehension skills as students read aloud. Each student is tested individually, allowing about ten minutes per student. This time will be well spent. Personal diagnosis will often disclose student needs that may be missed in group testing.

Construction

The prose passages selected for the IRI sample (See Appendices A-M) are taken from a basal reader series and represent seven DRP levels of increasing difficulty, from 30-54 units.

Word Identification (for use at 45 DRP units and below)

You should memorize in advance a notation system for recording word analysis/recognition errors. Any system is acceptable, providing it is used consistently for all students, throughout the year or semester, so that subsequent IRI results will be comparable to previous ones. The system below has a minimal number of notations and appears to address the most significant criteria.

*See Appendices J-K.

*Emmett A. Betts, Foundations of Reading Instruction (New York: American Book Co., 1946).

DEGREES OF READING POWER™

INDIVIDUAL REPORT

STUDENT: Jane

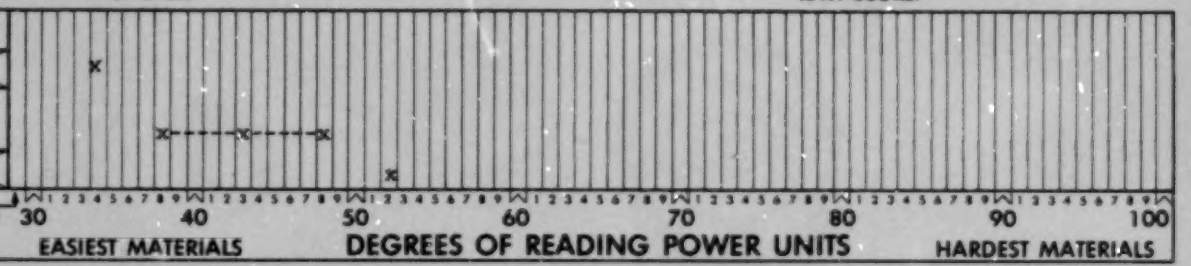
ID#:

GRADE: 07

DISTRICT:
SCHOOL:
TEACHER:

DATE OF TEST: April 1983
TEST FORM:
RAW SCORE:

	DRP SCORE	NAT'L % ILE (STANINE)	LOCAL % ILE
INDEPENDENT LEVEL	34		
INSTRUCTIONAL LEVEL	43		
FRUSTRATION LEVEL	52		



Prose materials used in primary through graduate school range in difficulty between 30 and 85 DRP units. DRP tests identify the most difficult prose that students can read at three different levels of comprehension: the Independent, Instructional, and Frustration levels.

Independent Level

The Independent Level identifies the difficulty of materials which this student can read and understand without help. This student should be able to read materials of this difficulty, and easier materials, on his or her own.

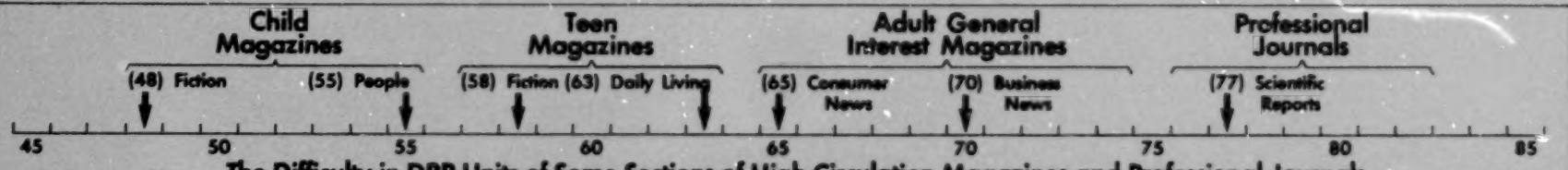
Instructional Level

The Instructional Level identifies the difficulty of materials which this student can read and understand with help. Help could include teacher assistance, classroom discussions, dictionaries, and other instructional aids. Materials of about this difficulty could be used for classroom instruction.

Frustration Level

The Frustration Level identifies the difficulty of materials which this student would find hard and frustrating to read. Such materials may be too difficult to use for effective instruction.

DRP test results can also tell you how well your student can read magazines. Listed below are the average difficulties or readability values of articles sampled from sections of high circulation child, teen, and adult general interest magazines and professional journals. The articles ranged in difficulty between 45 and 85 DRP units. By comparing this student's Independent and Instructional Level DRP scores with the DRP values of the sections of the magazines and journals, you can see what kinds of articles this student should be able to read.



The Difficulty in DRP Units of Some Sections of High Circulation Magazines and Professional Journals

It takes most people some time to get used to a new scale of numbers. To help you interpret the meaning of DRP units, the difficulty values of eight sample prose passages are listed by DRP units on the reverse side. The listing may help you judge the difficulty of materials this student can understand at the Instructional and Independent levels.

SCHOOL NOTES:

DRP-11-82

THE READABILITY OF SAMPLE PROSE-PASSAGES IN DRP UNITS*

34 DRP Units

Bears are big. They need a lot of food. Bears eat meat. They eat bugs. They eat berries. They eat honey. They eat fish, too. Bears feed in the spring. They feed in the summer. They feed in the fall. Bears look for food then. They hunt. They fish. They dig roots. They pick berries. They eat a lot. They grow fat. Soon, winter comes. It gets cold. It snows. But bears don't need to go out. They don't need food. They are fat enough. They can sleep.

43 DRP Units

A bark canoe proved to be better than a log canoe for several reasons. It hauled heavier loads. It glided more smoothly. A log canoe was hard to repair. But cracked, torn, or worn bark could be mended quickly. A bark canoe weighed less than a log canoe. It was so light a lone man could carry it. A log canoe could be no larger than a tree. But a bark canoe was different. It could be almost any length.

47 DRP Units

The part of a beach between high and low tide is called the middle beach. It is home to many plants and animals. But life on this middle beach is hard. There is no protection against the wash of the oncoming waves. Some animals survive by digging holes in the sand. They can stay in their homes under ground. The undertow will not pull them out to sea. They are safe.

51 DRP

Most creatures take great care to protect their eggs. The walking stick does not. It just drops its eggs, scattering them loosely on the ground. Dozens and dozens drop at a time. As the eggs fall onto dry leaves, they sound like raindrops falling. Many of the eggs do not hatch. But enough do so that the walking sticks will not die out. They have existed on earth since before the era of the dinosaurs.

60 DRP Units

The most ancient hand tool yet identified is the stone hand ax. Such instruments are more than 250,000 years old. Hand axes were made either from flint or from a fine grained jack that would provide a sharp edge. Using a second stone, flakes were hammered off around the edges. The resulting tool had a jagged cutting edge down each side. It had a crude point and a smooth, round butt. During the thousands of years in which this tool was used, it underwent relatively slight changes in form.

64 DRP Units

Wall paintings are especially vulnerable to atmospheric change. Archaeologists know this. Hence they try to discover, before opening a tomb, whether they will find murals. Special tools have been designed for this purpose. One of the most useful is a kind of camera that can be dropped into the ground before the digging starts. If the camera indicates the presence of wall art, scientists can prepare to take steps to preserve the painting as soon as it is reached.

72 DRP Units

The ancient Romans' concept of justice and their view of individual rights continue to be guiding forces in contemporary western society. Their code, developed by the emperor Justinian, provided, for example, that no person was punishable for his thoughts, that fathers could not be compelled to bear witness against their sons, nor sons against their fathers, and that the burden of proof rested with the accuser, not with the party denying the accusation.

81 DRP Units

Thomas Jefferson's belief in man's ability to govern himself is well known, but his views concerning the conditions under which this ability can be successfully realized are less familiar. Jefferson believed that a natural moral sense -- which he assumed to be a universal characteristic of mankind -- was the initial and basic prerequisite for self-government. The effective operation of this moral sense was then influenced, he believed, by environmental factors, in particular by economic circumstances.

* Additional information on the difficulty of textbooks is contained in the Readability Report, a publication available from the College board.

BEST COPY AVAILABLE

WORD IDENTIFICATION

Needs help with:	
Vowels	short, long, rule of silent "e"
Diphthongs	oi/au/ow, etc.
Consonants	initial, medial and final positions
Blends	tr/br/st, etc.
Digraphs	ph/sh/th/ea/ie, etc.
Syllabication	syllables, affixes, compound words
Sight vocabulary	Dolch list

Comprehension

Five questions have been prepared for each passage selected for the IRI sample. The questions are designed to probe five generic comprehension skills:

- literal meaning;
- sequential or time ordering events;
- inferences students draw from text;
- clues drawn from context to deduce meaning of words;
- cause-effect relationships between occurrences.

Adolscent students may be asked additional, more abstract questions:

- differentiation between fact and opinion;
- critical analysis in terms of mood, author's viewpoint or satirical content;
- contrasts between two or more ideas, characters, etc.

Each student should be given 2 or 3 IRI passages to read orally. The passages should be grouped around the student's DRP instructional score and represent a range of 8-10 units. For example, a student with a DRP instructional score of 50 should be asked to read passages at DRP levels of 45, 49, and 53. In this way, you will be able to evaluate the criteria (word identification and/or comprehension) which "break down" as the reading material becomes more difficult. It is possible that some students will perform better in this oral reading test than they did on the original DRP test, which was read silently. For such students, continue the IRI using more difficult (higher DRP unit values) reading material. In other instances, you may need to select easier (lower DRP unit values) reading passages. (Students testing below 30 DRP units may be considered non-readers.)

Administration of an IRI

1. While class is engaged in independent activities, writing, or other tasks, take one student at a time to a far corner of the room (for about five minutes).

2. Advise students that you want to see and hear how they read; that the exercise is untimed and they are expected to simply do the best they can. Try to establish a relaxed, "non-test" atmosphere and avoid references to "scores" or "marks."

3. Give the student the appropriate packet of passages and ask him or her to read each passage aloud. If a student does not know a word, wait a few seconds and then simply supply it.

4. Word Identification (used at and below 45 DRP units):

   As the student reads, you will note on a copy the word recognition errors as per criteria supplied. Distinctions need to be made between word analysis errors that are persistent and affect comprehension, and those that are random, reflecting simple carelessness or words which are syntactically correct, based upon surrounding text (miscues).

5. Have students read each question silently and then aloud. If an answer is incomplete, ask another question, e.g., "Could you tell me more about that?" If an answer suggests total incomprehension, merely accept it in a neutral manner, (e.g., "Okay, let's try the next one.") Record answers verbatim. Correctness should be judged when there is time for more careful reflection. Responses may be tape recorded to allow for more leisurely analysis.

6. Thank the student for being "so cooperative." The student is assured that the results will be shared after you have had time to study them more carefully. Remember that the most important thing is that students understand what they are reading.

Analysis of Errors

The specific word analysis errors and the specific types of comprehension errors made by the student should be matched with the ITR of the CAT. Identify skill errors in both test results as the skills to be taught first in the student's personalized direct instruction.

Findings derived from the IRI should reinforce those reported by the CAT. Where discrepancies exist, suspend judgment for a few days while you observe those students in daily oral reading performance.

Analysis of Proficiency

It is perhaps equally important that you identify strategies used successfully by students in the course of their reading. For example:

- Does the student try to identify an unknown word through phonic or context or structural analysis?
- Does the student try to use semantic clues to identify a new word?

Remedial instruction should maximize proficiencies students have already acquired. If a student shows some aptitude for a particular strategy (e.g. structural analysis or multisensory learning or use of semantic clues, et al), you need to build upon that strength and encourage the student to use that same strategy to learn new things.

APPLICATION OF IRI RESULTS

Although this assessment is done individually, its application does not necessarily mean one-on-one instruction. Form sub-groups of students sharing similar error patterns, as well as similar instruction levels. For example, students making errors in pronunciation of consonant digraphs should receive a common lesson, regardless of the particular digraphs they missed. That lesson deals with the concept of digraphs (letters that lose individual phonic character when combined), followed by practice in a variety of examples.

The simplicity of the IRI renders it usable repeatedly throughout the school year. As you observe the progress of students, the IRI can be administered again to corroborate those observations. There is little chance of students remembering these passages after several months have elapsed, so those included here may be used again. You may wish to compile another group of passages with appropriate questions which also spans the student's instructional reading level.

HOW TO CONSTRUCT CLOZE TESTS*

The first step in constructing a cloze test for assessing the readability of material for a particular student is to choose representative passages from the book being considered. Assuming that it is of uniform difficulty, passages can be selected at equal intervals. For example, from a book of 100 pages, one passage is taken from every 20th page. In the standard cloze test, each passage should contain 250 words. For younger students, or less capable readers, shorter passages may be preferable.

Next, it is necessary to "cloze" the passage by deleting words in a systematic pattern, i.e., every nth word. Usually every 5th word is deleted, but younger and less capable readers may need more information, i.e., fewer deletions. Deletions for these students may occur at every 8th or 11th word, or more. (See sample passage in Appendix N.) In any deletion pattern, though, no fewer than every 5th word should be deleted. Most authorities agree that the first and last sentences are to be left intact. If the number of clues is too greatly reduced, the passage can become meaningless. Likewise, deletion of the subject or verb tense of the passage, should be avoided so that the reader is not deprived of critical information needed for restoring meaning to the material. For textbook samples of a technical nature, no fewer than every 10th deletion should occur. (See sample science passage in Appendix O.)

To estimate the readability of a book for an entire class, use the following sequence:

1. Choose a book from which the representative passages will be excerpted.

2. Select passages of a predetermined number of words (100-250) at equal intervals in the book. For example, if the book is divided into five intervals, you have five test scores which may be averaged to produce a profile of class ability to read that book.

3. "Cloze" the passages by deleting words in prescribed pattern (every 5th, 8th, etc.), leaving the first and last sentence intact.

4. Type each passage on a single sheet of paper with a uniform space line of approximately ten typewritten spaces for each deletion. The uniformity of the space to be filled in avoids giving the reader a clue as to the number of letters in the word.

5. Distribute the passages to the students. In a class of 15, if five passages are read, three students would be reading the same passage.

*Division of Special Education, A Special Education Teacher's Manual for the Use of Cloze Procedures, Experimental Edition. Chapter I. (New York City Board of Education, 1981).

6. Instruct the students to:

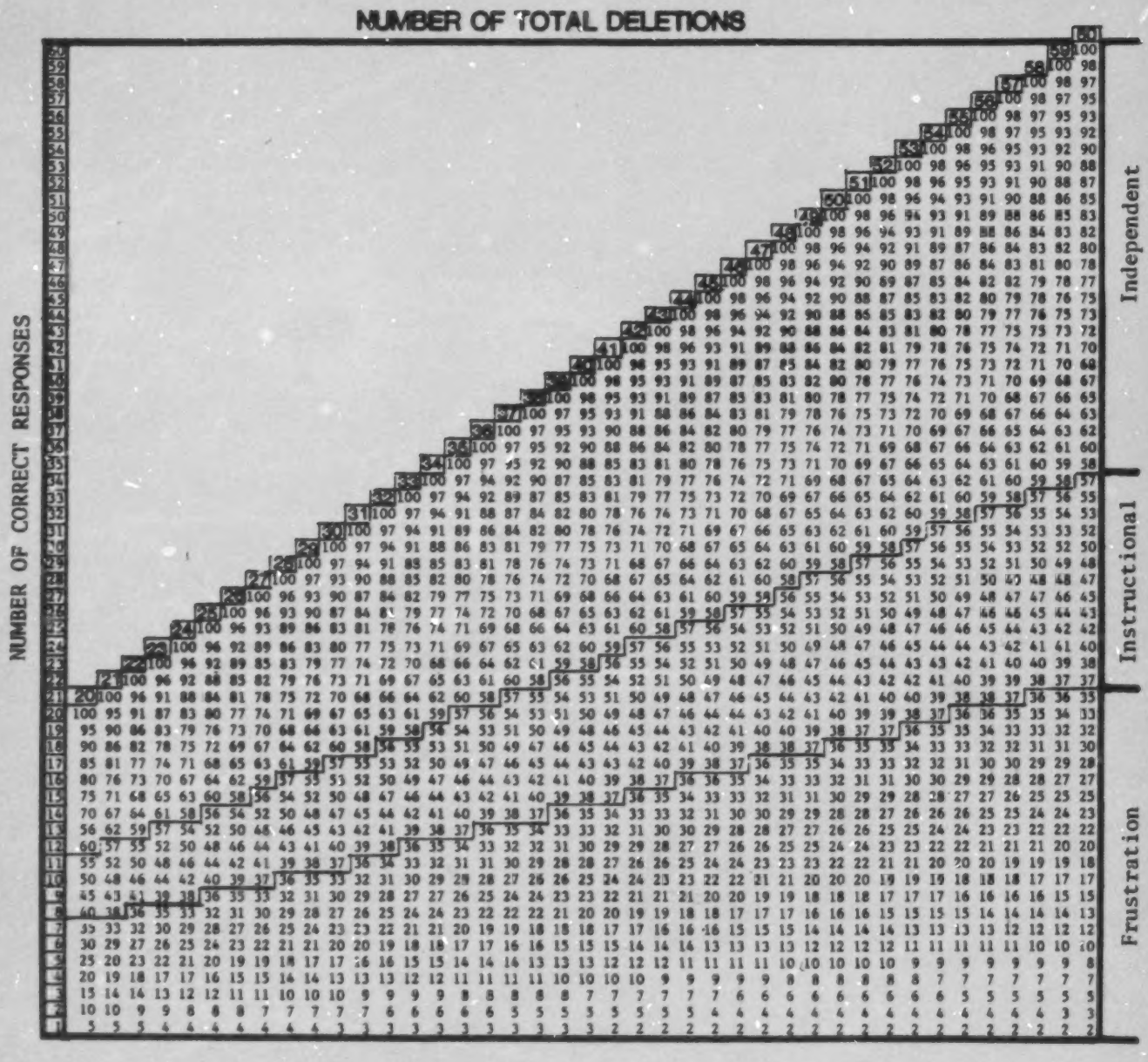
   - Fill in the missing words.
   - Reread the completed passage to check for meaning.

7. Grade the students' passages. On the standard cloze procedure, only the exact word deleted from the original text is considered correct. However, studies have demonstrated significant correlations between standard cloze procedure results and those that accept any word that is semantically and syntactically correct. Note, though, that in applying the cloze procedure to context area or technical texts, it is appropriate to expect that the student supply the exact word needed to restore meaning.

8. Determine students' reading levels and the readability of the text by counting the number of correct closures. The table shown below, which is based on a 250-word passage with a deletion pattern of every fifth word, may be used to provide this data. (If shorter passages are used, prorate scores.)

# Correct Closures	% Levels	Reading Level
29-50	58-100	Independent: material comprehended without teacher support.
22-28	44-57	Instructional: material comprehended with teacher support.
0-21	0-43	Frustration: material incomprehensible and unsuitable for independent or instructional reading.

CLOZE PLACEMENT TABLE



*T.A.Rakes and L.J. Williams,"A Cloze Placement Table," READING IMPROVEMENT,Winter 1979: pp. 317-319.

USING THE CLOZE PLACEMENT TABLE

The "Cloze Placement Table" on the preceding page is a helpful and less time-consuming reference for grading cloze procedure reading tests.

A. The numbers appearing diagonally (in boxes) across the Table indicate the total number of deletions in the passage (20-60).

B. The numbers appearing down the left side of the Table are the number of correct responses from the students (1-60).

C. Identify the number of correct responses made. Identify the total number of deletions.

- The point where these two lines intersect is the % score, (e.g., 17 correct of 25 deletions = 65%, an independent reading level).

COMPARISON TABLE

Passage Tests	Reading Inventories	Achievement Tests
can be administered to groups as well as individuals	can only be administered individually	can be administered to groups as well as individuals
can be read silently thus not penalizing the student with expressive language or speech problems	is an oral reading test	can be read silently
every word need not be decoded to achieve full comprehension	student relies heavily on word identification skills	student relies heavily on word identificaion skills
recall is not a critical factor since comprehension is processed as the passage is being read	recall ability is needed since questions are asked following the passage	recall ability is needed since questions are asked following the passages
teacher does not need to construct comprehension questions since understanding of the material (literal and interpretive) is conveyed by the reader supplying missing words	teacher needs to construct valid questions assessing all levels of comprehension ability	questions provided by publisher
teacher can construct cloze tests from a variety of materials in the "real reading world" which may be more interesting and appealing to the older remedial student	teacher is limited to the use of basal readers and/or other materials already graded for readability level	teacher is limited to paragraphs chosen by publisher

Passage Tests	Reading Inventories	Achievement Tests
teacher is not dependent on publishers' estimate of the reading difficulty of books	teacher needs to rely on grade levels assigned by commercial publishers	teacher needs to rely on standardized grade levels assigned by publisher
teacher needs only initial training in order to construct and interpret cloze reading tests	teacher does need instruction and prior experience in administering and understanding results from the IRI	teacher does need instruction and prior experience in administering and interpreting standardized test results

WHICH story is this student likely to read?

The factor of a student's motivation to read has received wide interest, although it remains the most elusive component in the realm of assessment. Nonetheless, teachers know that attention--or intention--remains a sine qua non in reading instruction.

INTEREST INVENTORY

There are many published interest inventories, and teachers can readily devise one based upon their unique knowledge of the students. Open-ended questionnaires, such as those included in this manual, are effective and frequently used techniques. (See Appendix L*.)

Interest inventories may be completed independently by students who are capable of doing so. For less able readers, you may read the open-ended sentence aloud. Have students write answers on a separate answer sheet; answer sheets have numbers parallel to those on the inventory. Sentences may also be written on the chalkboard; have students respond orally or in writing.

*Adapted from Joan F. Curry, "How Am I Doing? Assessing the Components of a Managed Curriculum," Chapter 6, in Making Reading Possible Through Effective Classroom Management (Newark, DE: International Reading Ass'n., 1980)

Review the students' responses to identify the most frequently named interests and preferences. This information will serve as a guide for selection of reading materials for the whole-group literature lesson, as well as the specific, personalized reading for tutorial purposes.

On the day the students complete their inventories, announce that each inventory will be studied and that the students will receive a summary the next day. This strategy demonstrates several important facts to the students, i.e.:

- Their interests and opinions are taken seriously.
- Work they produce in class is given time and thought by you.
- Their work is considered so important that out-of-class time is devoted to it.
- The teacher would like to help the students select reading material that will be of interest to them.

These messages between teacher and student contribute significantly toward building bridges of mutual trust and respect.

How well does the student COMMUNICATE ideas in writing?

THE WRITING SAMPLE

In addition to the analyses of either the citywide writing assessment or the state writing test which the student has taken, it will be instructive to both teacher and student for the student to provide a writing sample within the first week.

On the second or third day, the teacher distributes writing paper and pencils and ask students to write on a topic that is broad enough to appeal to everyone, e.g.:

> "The experiences that we remember are usually those that were particularly happy (or sad).
>
> "Write about one such experience describing both what happened and how you felt when it happened."

The teacher's consideration of each sample takes two forms: a narrative response to the student and a diagnosis for teacher use.

A. The response to the student should include:

- a comment about the content that shows interest in what has been written
- a question or two that encourages further development

B. The diagnosis for teacher use should include observations on:

- content
- organization and development
- word choice
- sentence sense and usage
- mechanics

(See samples of writing and teacher's comments which follow.)

The experiences that we remember are usually those that were particularly happy, sad, fearful, embarrassing or triumphant.

Write about one such experience, describing both what happened and how you felt when it happened.

I felt sad when my dog died on September 7, 1979, but I am going to get a new dog in about three weeks. When my dog died I felt very sad but when I found out I was getting another one I wasn't as sad. When we got my dog it was christmas I was so happy to get her She was a christmas present from my mother + father.

RESPONSE TO STUDENT

It is very sad to lose a pet that you have grown to love. I would like to hear more about what happened and how you felt when it happened. Was your dog sick or was he in an accident? How long did you have this dog? Did you take care of him all by yourself? Why do you think you felt so sad? What are some of the things that you will remember about him even when you have gotten your new dog?

Diagnosis for Teacher Use

Content

Does not develop one idea about topic; choose between happy or sad experience and develop the narrative; needs help to decide on focus (talking might be more beneficial than writing).

Organization and Development

Has difficulty deciding where to start narrative. Reread paragraph aloud and help determine where story starts. Ask question to stimulate story telling.

Word Choice

Seems adequate; more content will probably demand a wider choice of words.

Sentence Sense and Usage

Good variety of patterns. Run-ons. (Carelessness about terminal punctuation?)

Mechanics

Lacks punctuation between main and subordinate clauses. Lacks capital letters for names of holidays.

Observation

While printed reading tests offer objective information about a student's communication skills, your subjective judgment provides a unique understanding.

You are able, as a daily observer, to answer the following question:

How well does student COMMUNICATE ideas?

During the first days of the school year, we study the student and answer questions such as:

Is this student an effective speaker?
Does student: convey intended meaning?
formulate relevant questions?

Is this student an effective listener?

Does student: attend when others speak?
understand oral instructions?
wait for answers to questions?

Does this student derive meaning from visual experiences or stimuli? (physical environment; pictures; human gestures, etc.)

Is this student able to write the words and ideas that she or he expresses orally?

SUMMARY OF ASSESSMENT FOR PERSONALIZED/INDIVIDUALIZED INSTRUCTION

Effective remedial instruction should be flexible enough to change as needs change. To this extent, standardized group tests can provide only cues for the ongoing evaluation that must be done in the classroom.

Use purposeful observations, informal inventories, trial lessons and cloze procedures throughout the school year. Teacher-made tests have the advantage of being able to test the student's learning of the material that has actually been taught. You are, additionally, in a unique position to observe the distinctions between a student's knowledge and that student's performance on a test, which may or may not coincide.

Summation of Assessment

The findings of the foregoing assessments form the bases of instructional planning. Looking at these results, the teacher knows:

1. The level of readability the teacher can use for all instructional purposes and for independent reading (SSR, literature, content area, homework, etc.).

2. What the students want to read.

3. How well the students communicate ideas in writing.

Performance objectives for personalized instruction are based directly on the results of all the preceding assessments.

Personalized/Individualized Instruction

For Non-Readers and Others Needing Intensive Remediation

Individualization is intended to suggest "in the style of the individual" and should not imply that instruction needs to be delivered to each student individually. Indeed, a well planned lesson that encourages the interaction of ideas and language within a small, compatible group may be a more effective setting for the development of vocabulary and comprehension skills.

In a similar manner, instruction in phonic or structural elements of language does not need to focus on the precise phoneme or structure that each student needs to learn. (No one is likely to memorize every phoneme or structure!) Students who show inadequacies in either area of word analysis need to be sensitized to the concept that the sounds (phonemes) of our language are represented by written symbols (graphemes) and that these sound-symbol associations combine to form whole word (morphemes) or structures within words. Therefore, a group of students who are deficient in sound-symbol associations can receive directed instruction in this principle or concept. Each student can then, during supervised practice, do exercises in more specific areas of deficit.

Comprehension skill development also benefits from small group interaction in which students share and stimulate their individual understanding of the concept underlying the particular skill.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION TEACHES:

- WHAT that student needs to learn.
- HOW that student will best learn it.
- WHEN that student is ready to learn it.

Use formal test results and informal observation to make these decisions.

The distinction between instruction tailored to individual needs and instruction prepared for an unknown population is a critical one for the remedial student in terms of the content, method, and sequence of instruction.

Content

The remedial student is not like the first or second grader for whom all instruction is likely to be new. The student has been in school a number of years and has gained knowledge and skills, even if they are not adequate to achieve grade placement. You need to identify specifically what the student already knows and what remains to be taught. Remedial students cannot afford to spend time on knowledge and skills they have already mastered.

Method

During a school career, the student is exposed to several methods of reading instruction. The teacher will need to identify the methods which have already proven successful and those which have been unsuccessful. We should not risk more loss of time using methods and materials which have already been unproductive for these students.

Sequence

The sequence in which reading skills are taught is not rigidly defined. Published materials vary in the sequential order of skills, and authorities also disagree on the matter of order. The sequence used in teaching follows the instructional needs identified through personal testing and observation. As students gain understanding of a skill or process, introduce a more complex skill that has not yet been mastered.

In all decisions--content, method, and sequence--the basic objective is to maximize the time and effort of the remedial student.

Planning

A Personalized/Individualized Instruction period should follow the whole class literature or content area reading lesson, while the other students are doing follow-up assignments independently. The material that has already been read and understood can then be used as practice exercises during the tutorial.

For example, words may be taken from the reading passage to illustrate the function of specific phonic or structural elements of language. One section of the reading passage can be used to process a specific comprehension skill that either was not an objective of the reading lesson or a skill in which the tutorial group needs more intensive instruction.

Teachers may create their own materials or select from among published workbooks, however, by using the same material for both the reading lesson and the tutorial, the need for locating or creating additional practice materials is obviated. Furthermore, the students are able to focus on specific skills using reading material with which they are already familiar.

Personalized/Individualized Instruction

To maximize instructional time and effect, a lesson plan should be written which will enable the full development of the performance objective from its basic concept to its ultimate application in actual reading. Each lesson plan will provide for two 20-minute tutorials in which students experience the objective through all language modalities. Whether learning a phonic element or a comprehension process in the course of the lesson students will:

- listen
- speak
- read and
- write.

Each developmental lesson plan provides for the following sequence of instruction: Directed Instruction, Supervised Practice, and Application to a Real Reading Situation.

I. Directed Instruction

The students listen while the teacher explains and illustrates the conceptual foundation of the performance objective. Students speak about the concepts underlying the objective and provide their own illustrations, questions, etc.

Illustration A.
Performance Objective: Sight Vocabulary: Students will read five selected sight vocabulary words from the Dolch List rapidly, without need for analysis of phonic or structural parts: all some there then they

Directed Instruction:

- The teacher presents the concept that there are familiar, recurring sights and sounds in our daily environments that we deal with rapidly, almost without conscious thinking. Teacher illustrates this: walking through a doorway; sitting on a chair; hearing traffic sounds, etc. Students are asked to contribute similar examples.

- By contrast, there may be unusual, less common sights and sounds that we have to stop to think about: an ambulance in front of the school; a "wet paint" sign on the classroom door; etc. Students are asked to give other illustrations of uncommon events.

- The teacher presents the notion that there are words, also, that are so common, repeated so often, that we must respond to them without much conscious thought--automatically; for example: and, to, so,. Students add their own illustrations.

- The teacher adds that these words, in spite of their common usage, are important in conveying the meaning of what we read. This is illustrated in short sentences:

  "I ate all of the cookies."
  "I ate some of the cookies."

  Students contribute their own examples.

Illustration B.
Performance Objective: Inferred Meaning: Students will deduce meanings not explicitly stated but logically suggested by textual material.

Directed Instruction:

- The teacher enters with a folded umbrella.

  What are the facts? (Teacher is carrying an umbrella.)

  What can we infer from the facts? (He or she thinks it will rain; it is raining.)

- What are the differences between a fact and an inference?

- What is an "inferred meaning"?

- The teacher elicits students' own examples of inferred meanings.

Illustration C.
Performance Objective: Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions.

Directed Instruction:

- The teacher presents the concept that ideas can be expressed in many different ways. Different nationalities, regional groups within a country, or even families develop their own "pet expressions." This is one reason why it is so hard to learn foreign languages. For example, imagine that a person just landed in New York from Switzerland, knew no English and heard someone say:

  "It's raining cats and dogs today."
  "My house is as neat as a pin."

- Students are invited to take the part of that foreign traveler hearing other figurative language and give their own illustrations of idiomatic expressions.

- When one reads the words of any other person--even in our own language--we have to use the context to interpret meanings of figurative language.

In the course of this directed instruction through listening and speaking the teacher can observe the extent to which the students in the group actually understand the concept underlying the performance objective. When this is generally understood, the lesson proceeds to the next stage of development.

II. Supervised Practice

In this stage, the teacher closely supervises the students' application of the performance objective using short sentences or paragraphs. Reading material is deliberately kept brief to permit students' repeated practice of the concept, and the teacher's frequent opportunity to assess learning, correct errors, and provide additional instruction.

Supervised practice periods can utilize stories and texts used in the reading lesson, teacher-made worksheets or published workbooks selecting those exercises that provide practice for the performance objective of the lesson. Answers should be discussed and students should be required to explain or justify the answers they select.

The emphasis during Supervised Practice is on the process used, rather than merely the correctness of the answer.

III. Application to Real Reading and Writing

In order to assess the effectiveness of Directed Instruction and Supervised Practice students must be able to apply the performance objective in the reading to real stories, books, or newspapers.

During this last stage of the developmental lesson, students will read a story and through questioning (or teacher observation) will demonstrate that the performance objective has been achieved, e.g.:

If the objective has been tne rapid recognition of sight vocabulary, the teacher will ask the students appropriate questions after the story is read, such as:

"Did John take all the money?"
"What happened then?"

If the objective has been a comprehension process, such as inferred meaning, appropriate questions may be presented before the reading, such as:

"Why do you think Sarah left early?"
"What is this story mainly about?"

If suitable reading material is not available (or there are not enough copies), the teacher may follow one of these alternatives:

- Read a story aloud to the group. Pose questions appropriate to the performance objective and have students write their answers.

- Write a short story and questions on the chalkboard and have students respond in writing.

- Write an incomplete story on the chalkboard and have students create an ending, developing an inference, or using figurative language, or doing a character analysis, etc.

At each stage of the developmental lesson the teacher will observe and assess the extent to which the stated objective has been learned and the possible need for reteaching using a different approach.

Each lesson should be developed over two consecutive individualized tutorial periods. This will allow for a full development through listening, speaking, reading, and writing. Extending the lesson into a second day also enables the teacher to assess the students' ability to recall what was taught. When the group has thus demonstrated mastery of an objective through its application to real reading, another performance objective can be introduced.

TEACHING WORD IDENTIFICATION TECHNIQUES

The competent reader uses more than one technique to identify an unfamiliar word. Remedial students need to learn these alternatives, including:

- phonic synthesis and analysis;
- structural synthesis and analysis;
- configurational clues;
- semantic clues (from surrounding text);
- syntactic clues (parts of speech; word order).

The student will obviously never be able to memorize all the phonic elements, structures, and configurations of the English language. And of course we can never teach all the semantic and syntactic clues the student will have to analyze. What is taught, however, is that there are several alternatives and the basic strategies for using them.

Phonic Synthesis and Analysis

The reason for teaching phonic elements is to help the students read unfamiliar words. The student must associate the letter (or combination) with the sound it signifies and then blend these sounds into a word that can be pronounced.

This is a helpful strategy when all the letters in the word are associated with specific sounds. Many consonants (e.g., d, n, z), consonant blends (e.g., tr, bl, cr), and digraphs (e.g., ch, sh, ph), consistently signify the same sounds. It is useful for students to learn these sound-symbol associations.

There are, however, other letters in the English alphabet that signify several sounds, and, conversely, several sounds that are signified by one letter:

- Consider s as in saw, was, and sugar or a as in man, about and all.

- Conversely, the letters c (car), k (kite) and ch (character) all represent the same sound.

Students may be expected to master those commonly used phonic elements that are consistently represented in our language.

Regular phonic elements can be taught separately (c-a-t) and then blended into a word (cat); or sight words (run) with regular phonic elements can be analyzed (r-u-n). In either approach, the objective is to learn the letter-sound association as a means to reading meaningful language.

Phonic elements are always taught in the context of real language, and not as isolated exercises. As students learn new letter-sound associations, they should apply this to reading appropriate stories, poems, etc., so that the purpose for phonic instruction is always clear.

Students with a preference for auditory learning should be most successful with a phonic approach to reading.

Structural Synthesis and Analysis

Another way to identify an unknown word is to examine its structure. Linguistic, or word structures are composed of one or more letters that together become pronounceable units within a word, most often as syllables.

Some syllables may be real words themselves. For example, birthday is actually a compound word made up of birth and day, whose meanings remain the same in the new word, i.e., "the day of a birth."

Other syllables and inflections have no independent meanings but do alter the meaning of the root to which they are affixed. (See chart below.)

It is important that students understand the rules and procedures for analyzing or synthesizing the structural components of words so that meaning will not be sacrificed. Students should not be encouraged to indiscriminately "look for the little word in the big word" which can lead to errors such as fat/her for father. Such errors are avoided by always teaching word parts within the context of meaningful vocabulary and real reading situations.

Students with preference for visual learning should benefit from the structural approach which presents larger "chunks" of visual information than single letters or blends.

CLASSIFICATION OF WORD STRUCTURE ELEMENTS TOGETHER WITH EXAMPLES AND WORD RECOGNITION PROCESSES

WORDS IN A COMPOUND WORD	STEM OR ROOT WORD	INFLECTIONAL FORMS	PREFIXES	SUFFIXES	POSSESSIVE FORMS	CONTRACTIONS	SYLLABLES
Example: *snowman* Children learn to identify the two separate words in a compound word as *snow, man,* when having difficulty in reading a compound word.	Example: *joy* Children learn to look for the stem word in words changed by adding affixes as *joyful, enjoyed, enjoyment* as needed when meeting unrecognized words.	Examples: Words changed by adding *s—cats* *es—boxes* *ed—walked* *ing—walking* *er—sweeter* *trainer* *est—sweetest* Children learn to recognize and pronounce these endings when encountered in reading words.	Examples: *re—return* *dis—disappointed* Children learn to recognize prefixes and their meanings when encountered in reading words.	Examples: *ment—amusement* *less—helpless* Children learn to recognize suffixes and their meanings when encountered in reading words.	Examples: *John's* hat the *girl's* doll Children learn to identify possessive forms by noting apostrophy *s* in reading words.	Examples: *didn't* *aren't* *haven't* Children learn that the one word stands for two words, and that the apostrophy shows where a letter was left out.	Examples: *dan ger* *wis dom* Children learn the concept of a syllable, and learn several ways of dividing words into syllables, when reading words.

*Nila Banton Smith, Reading Instruction for Today's Children. (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1963), p. 218.

Context Clues - Semantic and Syntactic

Although phonic, structural and configurational clues are important, strategies for word recognition involve not only pronunciation of the word, but also the understanding of its meaning.

Few words, however, have only one meaning; dictionaries usually offer at least two for each entry.

Paul Kolers, in his introduction to Edmund Burke Huey's classic work on reading, gave this summation of Huey:

> The main thrust of his argument is that word meanings do not exist in isolation in the reader's mind like so many entries in a dictionary. What a word means to the reader depends upon what he is reading and what he expects to read, the phrase, clause, or sentence in which the words appear. The meaning of a word, that is to say, depends upon the thought that it is being used to express and the context of its expression.*

Thus, word identification strategies become useful when they are applied in meaningful reading; reading becomes meaningful through two primary processes:

Semantic clues - the meaning of words, and
Syntactic clues - the order of words (including their "class," i.e., noun, verb, adjective, or adverb).

While semantic clues are more powerful, syntax is an important support, e.g.,

The dog bit the man.
The man bit the dog.

In these statements, the semantic clues (word meanings) do not change, but the syntactic arrangement of each sentence leads us to very different conclusions!

Conversely - The girl fed the cat every day.
The girl hit the cat every day.

Here the syntax (word order) is the same in each sentence, but the semantic input, the meaning of the verb, changes and thus changes the total meaning of each sentence as well as the reaction of the reader.

Word function and word order can only be observed, taught, and learned in the context of a sentence, which is the minimal unit of meaning in the English language. In order to incorporate a word into an individual's vocabulary, the word must be heard, seen, and used as part of a sentence (at least), in which its function is made clear.

---

*Edmund Burke Huey, The Psychology and Pedagogy of Reading (Cambridge: MIT Press, 1968, Originally published, New York: Macmillan Company, 1908) p. xxx.

Sentence Structures

Most children intuitively generate accurate sentence structures. A six year old can be expected to say, "I'm going home" and not "Home going I'm" or some other variant arrangement of these words. This understanding of English syntax is applied, also, in listening and in reading so that children not only communicate their own ideas, but can understand the communications of others.

The remedial reading student may not be expected to have acquired consistent skill in ordering words, which limits both communication and understanding. It is important, therefore, that remedial instruction--at all grade levels--includes teaching the structural patterns of English sentences. Instruction is begun with basic patterns, i.e., subject - verb - object, and is extended as patterns become more complex.

1. Tom rakes the leaves. The leaves are on the lawn.

2. Tom rakes the leaves on the lawn.

3. Tom is raking the leaves which are on the lawn.

4. The leaves on the lawn are being raked by Tom.

5. There are leaves on the lawn which Tom is raking.

The meaning of each of these sentences is essentially the same. The sentence structures, however, become increasingly complex. This increasing complexity parallels the increasing difficulty, or readability, of reading material. Stories at higher levels of readability will contain more complex sentence structures, in addition to more complex words and concepts. This is what gives stories a more varied flow and makes reading and writing more interesting.

Individual sentence patterns should be taught <u>at the time they appear in the students' reading and writing</u>. Each pattern is taught through all modalities of communication:

- the student <u>listens</u> to the pattern (as the teacher reads aloud);

- the student <u>speaks</u> the pattern (generates original sentences);

- the student <u>reads</u> the pattern;

- the student <u>writes</u> the pattern.

Use of the correct word order in sentence patterns improves students' expressive and receptive use of language, and increases real understanding of the individual words as they are used in the sentences.

Semantic Clues

The meaning of an unfamiliar word can frequently be clued by the meanings of words that surround it in a sentence or passage. For example, "His broken leg thwarted John's hopes of playing football that year." The word thwarted can readily be deduced by a beginning reader who understands the rest of the sentence.

McCullough* has identified four types of semantic clues that students can use:

1. Experience. The student supplies the word because it makes sense in terms of his own experiences. For example: The postman brought a (letter) from Aunt Mary.

2. Comparison or contrast. The unknown word can be supplied because it is evident in a contrast or comparison. For example: Rabbits have short tails and cats have (long) tails.

3. Familiar expression. Sometimes a word is supplied because it just fits naturally into a cliche which has been heard so often that it is as familiar as the cliche: The popcorn was white as (snow).

4. Definition. Sometimes an unknown word is defined in a passage and the definition gives a clue. For example: Tiny was the largest animal in the zoo. He was an old gray (elephant).

Classification is an important skill in processing context clues to word meaning. The reader can place the unfamiliar word into a category or a topic and then is able to make an informed guess as to its meaning. Students can be taught specific strategies for examining similarities and differences between word meanings, and making relationships between concepts by placing words in appropriate categories. Johnson* has identified three such strategies: semantic associations, semantic mapping and semantic feature analysis.

Semantic Association helps students expand their vocabularies by generating lists of words related to a known topic of interest. The topic words may be taken from a story being read, from a current holiday, or other common experience.

The class can be divided into groups or teams, each given a single word or topic (e.g., Halloween; Prospect Park Zoo; Peter Stuyvesant).

The team records all the words they associated with their topic. These are written (on chalkboard or individual sheets) for the whole class to read, discuss and, perhaps, write down.

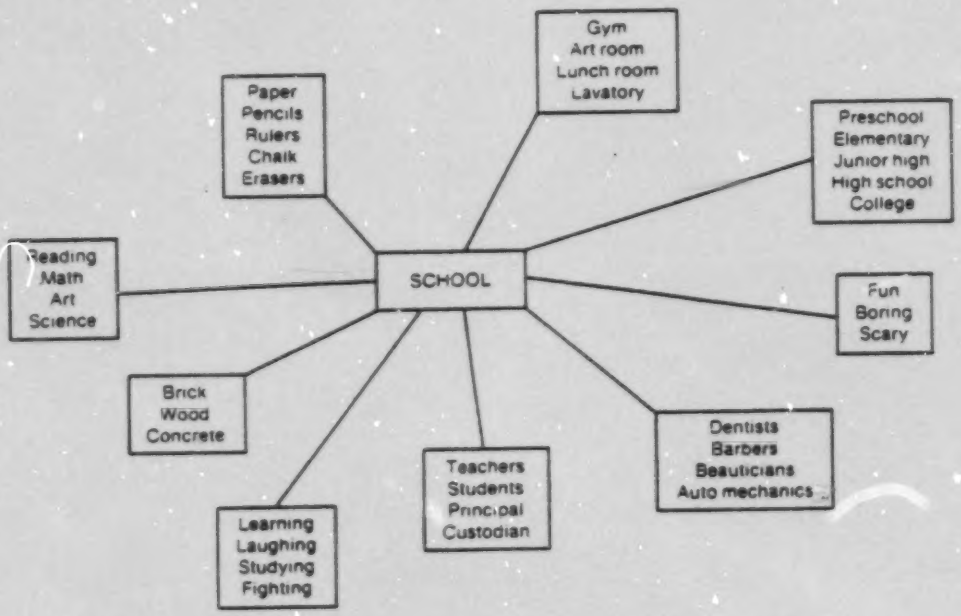
*Constance M. McCullough, "Context Aids in Reading," Elementary English Review, Vol. 20: April 1943, pp. 140-143.

*Dale D. Johnson, Three Sound Strategies for Vocabulary Development, Ginn Occasional Papers No. 3 (New York: Ginn and Company, 1980).

Students share new words, new meanings for known words, and new associations of words, all of which are applied in future reading and writing. This is a useful technique for pre-reading activities for context material.

Semantic Mapping, also known as "webbing" or "networking," provides a graphic display of words that students associate with a known word or topic. The diagram below illustrates the unlimited associations that may be made from the central topic, and the additional members of each sub-topic.

Semantic Map of *School* *



The "mapping" or "webbing" process needs time for discussion and development. This will contribute to the depth and breadth of vocabulary development and reading comprehension, as well as help students identify unknown words.

Semantic Feature Analysis enables students to understand relationships among words and to expand vocabulary. As the term implies, feature analysis looks at the word or topic itself and explores or analyzes its inherent characteristics.

The table on the next page provides a frame in which a topic "tools" was analyzed. In the column on the left are listed items within the category of "tools," the column headings describe features or characteristics of tools. Each tool named is then analyzed (discussed) to discover which of the features generally ascribed to tools that particular one does have.

*Dale D. Johnson, ibid.

Topic: Tools*

Features

Words	Pounds	Cuts	Grips	Wood	Cloth	Dirt	Handle
hammer	+	-	-	+	-	-	+
saw	-	+	-	+	-	-	+
scissors	-	+	-	-	+	-	+
pliers	-	-	+	+	-	-	+
hoe	-	+	-	-	-	+	+

When the class has completed this semantic feature analysis of "tools" they have illustrated their collective knowledge and agreement:

- a hammer pounds;
- it does not cut or grip;
- it is used on wood;
- it is not used with cloth or dirt;
- it has a handle.

Through this analysis, new meanings for a known word ("pound") are learned, distinctions are made among similar terms, and language categories are developed. The thinking process involved in this strategy should be directly applied in the students' reading and writing.

Intangible Correlates

"Intangible correlates" describes those words for which there are no tangible or visible representations. These words almost defy definition out of context and yet give our language its depth and contrast. In this category are words like:

- yet
- however
- because
- either
- than

*Dale D. Johnson, ibid.

Such words can only be taught through experience and much repetitive use. Direct students' attention to these words as they occur in stories and in discussions. These are the words that signal connection, comparison, sequence, confirmation, and negation. Understanding of their function is critical to reading and writing.

Word Identification versus Reading Comprehension

There is no dichotomy or separation between teaching word identification and reading comprehension. They are interdependent processes. Comprehension of a passage helps students identify words and identification of words helps them comprehend the passage.

Word identification strategies--phonic, structural, configurational, and contextual--must be taught as elements of the total reading process. All lessons, therefore, include the reading of something that is interesting, because interest in the reading material is the best reason for developing word identification skills.

The Developmental Plan

Each stage of instruction--monthly, weekly, and daily--follows the same developmental patterns: from concrete to abstract; from known to unknown; from receptive to expressive. Human learning at all levels follows these patterns. We learn more about something from concrete experience of it than by merely reading about it. And we learn more about something by seeing a picture of it than by merely reading about it. Abstract learning, therefore, must be founded upon these concrete experiences, using listening, speaking, reading and writing. All developmental lessons follow four basic steps:

1. Reality Level

   The instructional objective is presented on the level of reality, using real materials or experiences related to the students' interest and prior learning. Visit to local points of interest, observation of machines, interviews with interesting people, and so on, are included at this level. Oral discussion is used to develop conceptual understanding. Pertinent names and descriptive language are presented orally.

2. Representational Level

   The materials and experiences discussed at the reality level are represented by analogs of reality such as pictures, films, recordings, etc. Names and descriptive terms used at the reality level are presented in written form.

At this level, students may be grouped according to their preferred learning modality.

3. Guided Practice

Under supervision, students practice the instructional objectives in short exercises in which the previous learnings are represented in printed form. Review students' work and reteach as needed. Carefully selected, appropriate commercial workbook materials are well suited to this level.

4. Independent Application and Evaluation

Students demonstrate learning of the objective by applying it to a real reading situation. Basal readers, anthologies, trade books, newspapers and such may be used. Students engage in discussion of the story, answer questions, or write original stories which prove that they are able to integrate their new understanding into real communication.

Note: This lesson will not be completed in one day and may actually be the outline for the week. This outline may be applied in Content Area Reading lessons as well.

Grouping

Personalized - or individualized - instruction need not be delivered to one individual student at a time. There is, indeed, an advantage to grouping compatible students for instruction so they can benefit from the interaction of language and ideas among peers.

It is evident that students in a Promotional GATES class differ from each other in many ways. For personalized instruction, three primary differences may be considered as criteria for grouping.

1. Instructional Method (e.g. Language Experience, Multisensory, Sight Vocabulary, et al.): The approach being used will reflect your assessment of students' preferred learning styles, and will be one criterion for grouping.

2. Instructional Objective: Based on prior assessments (CAT, IRI, et al.), students needing instruction in the same area (e.g., syllabication, literal meanings, sequential ordering) may form a group.

3. Level of Reading Ability: The reading difficulty of texts being used is another criterion for grouping students. During a directed reading lesson, for example, the group may be expected to use the same text, within the instructional level (use DRP scores or cloze procedure results) of each of the students.

Students should not be assigned to one group for all activities, nor for the whole year. Groupings need to be flexible so that students can experience different methods of instruction and can interact with children of different styles and abilities. Flexible grouping avoids negative characterizations that can become attached to a group perceived as "the slow" group or "the baby book" readers.

Therefore, students are sometimes grouped for experiences related to common objectivity, regardless of reading ability or learning style (Level 1. Reality Level). These students may be regrouped later according to the instructional method used to practice the objective (Level 3. Guided Practice Activities). They may again be regrouped when they apply their newly acquired skill in a real reading situation (Level 4. Independent Application and Evaluation).

Learning Stations

Learning stations (see p.) that have been created for other purposes, may be adapted for use during personalized instruction. For example, the Writing and Publishing Center will have the materials needed for multisensory learning activities. The organization of space that is inherent in a Learning Center design is also well suited to the needs of instructional grouping. Both designs need to screen out visual and auditory distractions as much as possible.

Peer Tutoring

Peer-tutoring offers some unique advantages over the usual adult-child situation, especially when the child is having difficulty. It reduces the barriers of social status, age and authority which are unavoidable in the teacher-student relationship. In the normal learning situation, these barriers are usually manageable. Where the student has learning problems, however, they may become an additional source of anxiety. The student may focus excessively on the relationship itself, thus diverting energy and attention from the learning tasks. With a peer, the student may feel more secure in revealing deficiencies and accepting correction.

A real work situation is established. The tutor is "hired" to do a job for which appraisal (e.g., teacher's criticism; the achievement or failure of the person being tutored) and reward, in the form of prestige or special awards, are implicit. Both the tutor and the student being tutored are placed in real positions of trust and responsibility. They become responsible for their own success. They can experience a relationship based upon empathy and cooperation between equals.

In the most practical sense, peer-tutoring enables the teacher to supervise the work of many students at one time, thus increasing the scope of influence. While the instruction is being executed by students, you are available for continuing evaluation and facilitation of that instruction. A regular weekly meeting of the tutors, group or individual, is a useful monitoring strategy.

First, assign each tutorial pair as a "team" for a mutual learning experience. The tutor (the elder) and the student being tutored are matched, on the basis of diagnostic evaluation, for commonality of skill deficit. For example, a 14-year-old having difficulty learning prefixes is assigned to teach them to a 12-year-old learning them for the first time. In order to prepare the lesson, the tutor must do some self-teaching, or seek out instruction from the teacher. Instructing another person becomes, then, a practice lesson for the tutor.

Second, we use diagnostic tests to establish instructional objectives for each student (e.g., "To learn the rule of silent e.") Both students in the tutorial pair are aware of the instructional objective. The teacher knows that the objective is a realistic one, and that the tutor has suitable materials available. Achievement of each objective becomes a short-term goal. This provides both students with frequent opportunities for evaluation of the instruction in progress and for the development of new objectives.

The existence of a stable structure should help both teacher and students to feel more comfortable. The structure sets parameters in terms of knowing and predicting what is expected. It also acts as contrast to those other times when lessons are deliberately less structured.

Team Teaching

Teachers have preferred teaching styles, interests, and talents. By working as a team, teachers may be able to match their special teaching styles to the learning styles of the students. A team teaching project follows these stages of development:

1. Two or more teachers, whose classes approximate the same range of ages and abilities, agree to pool their teaching time and regroup their classes.

2. Teachers identify areas of special instructional interest, talent or style. For example, the Language Experience Approach may be a method of particular interest to one teacher; another may have developed materials and strategies for multisensory instruction.

3. The teachers identify days and hours in which their classes may be regrouped.

4. The teachers identify the students who would benefit from each teacher's specialty; students are regrouped across class lines, keeping group sizes fairly equal.

5. The entire design will require the approval of the principal of course, before it can be implemented.

Note: Because Peer Tutoring and Team Teaching designs can cross class lines, they can bring Promotional GATES students into social contact with other students. For example, seventh grade Promotional GATES students may be assigned to tutor fifth or sixth graders to their mutual benefit.

Alternative Strategies

Published teaching materials may be inappropriate to the specific demands of personalized instruction. This may be a special problem for the seriously disabled reader. To fill such needs for appropriate teaching materials, two time-honored approaches are recommended: Language Experience, and, for the group who are non-readers and have serious decoding problems, Fernald.

LANGUAGE EXPERIENCE APPROACH (LEA)

This approach can be very effective in teaching disabled readers that printed words are simply spoken language written down. Thus, the students capitalize upon the store of oral language they bring to the reading situation. This provides the unique advantage of students being able to read words and ideas they already understand. As you write the story dictated by the students, they can see the encoding of speech into print; as they read that story, they experience the same process in reverse, i.e., decoding from print into speech.

Using students' own language and ideas provides built-in interest in the material to be read. Phonic and structural elements of the language, as well as specific comprehension processes, are taught analytically, i.e., from the whole (word or story) to its parts.

Suggested Procedures

Engage students in the oral discussion of a shared or familiar experience, e.g.:

- What did you do yesterday when it rained?
- What did you think of the movie shown in school yesterday?
- What have you noticed about this school?
- Close your eyes. What do you hear?
- What do you know about trees?

Ask each student to draw a picture illustrating a thought expressed during the discussion (leaving a 4-inch margin at the bottom of the drawing paper).

Have each student give you his or her drawing and dictate a caption, which you write in the 4" lower margin. (Dictated language is best written verbatim. If there is a gross distortion of meaning, you may tactfully suggest an alternative word or sequence.)

As each caption is written, the teacher comments, and elicits comments, on:

- spelling patterns: common and/or unusual
- similarities/differences between words
- frequency of basic sight vocabulary
- esoteric or low-frequency words
- ideas expressed
- the permanence of written language, as contrasted with oral

The group's captioned pictures are examined as a collection on a specific theme. The students collectively suggest an appropriate sequential arrangement for them. When sequenced, the children take turns reading the captions aloud as the teacher writes them on the experience chart. (Spaces are left for connecting sentences/phrases.)

Students together reread the dictated story and insert connecting sentences/phrases to give it continuity. The story is copied by each student into a notebook. This is now the reading material for use in the supervised practice of deficient word identification and comprehension skills.

Note: Above procedures are obviously not the work of one lesson. The whole process can and should be extended over many days. In this way, you provide for testing recall of whatever words were dictated and read on the first day.

For further study of the LEA, these basic texts are recommended:

Sylvia Ashton-Warner, Teacher. (New York: Simon and Schuster, 1963).

Doris M. Lee and Roach Van Allen, Learning to Read Through Experience. (New York: Appleton-Century Crofts, 1963. Paperback published by Prentice Hall, Inc., 1963).

FERNALD APPROACH

First introduced by Grace Fernald in 1921, the approach has been incorporated under other names, such as VAKT, Multimodal, kinesthetic-tracing, perceptual-motor, et al.

The Fernald approach is based upon its developer's observation of her students' "need for movement." She therefore added that component--movement, or kinesthesis--to sight and hearing in helping children to learn. Ms. Fernald favored the use of cursive writing and the child's own (organic) vocabulary in her teaching. Words may be selected from an LEA story that the group wrote. Through the years, there have been many adaptations of this approach, using manuscript writing, sight words, vocabulary from content areas, etc. Whatever handwriting or vocabulary is used, however, the basic sequence of instruction is invariant.

Stage One

For non-readers or seriously disabled readers, use crayon on 4" x 10" construction paper. A rough surface, such as wire mesh or sandpaper, can be placed under the paper. This results in raised letters for the final product.

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students hear themselves say the word.
- Students trace the word with their fingertips and feel the surface of the letters.
- Students feel the movement of the letter outlines.
- Students see the movement of their own hands writing the word.
- Students say the word as they trace it.
- Students hear themselves say the word as they trace it.
- Students write the word from memory (3x).

Stage Two

For less disabled readers, this shorter and less complex sequence is recommended. Using pencil on index card:

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students look at (study) the word.
- Students visualize the word (eyes closed).
- Students write the word from memory (3x).

Stage Three

If Stages One or Two have used cursive writing, the same word should be printed now (on individual cards, or listed on paper) so that students see letters as they appear in books.

- Students look at (study) the word.
- Students hear the teacher say the word.
- Students say the word.
- Students write the word from memory (3x).

Stage Four

Using words in sentence context, each word taught is now printed in the context of a sentence.

- Students look at new words in the sentence.
- Students visually note resemblance of new words to those already learned.
- Students hear the teacher say the word previously learned.
- Students say the word.
- Students write the word from memory (3x).

The index cards and notebooks students have used are the individual WORD BANKS. These become reference files to which new words may be compared.

Phonic and structural elements are taught analytically, i.e., by directing the student's attention to the phonic elements in words already mastered. Word analysis skills will increase as these phonic elements are noted again and again in known words and in new words.

Deficits previously noted in the areas of comprehension can be taught. When words are put into the context of a sentence (Stage Four), these sentences can become the material for processing literal, interpretive, and inferential meanings. Meanings of new words in the same sentences can be deduced through context clues. Single sentences may be expanded to develop more meaningful material for further teaching.

APPROACHES TO BASIC SIGHT VOCABULARY

A comparatively small number of words occur with extremely high frequency in our language. Many of these words are those that unite vocabulary into highly regular sentence structure patterns. The reader must develop these words, many of which do not follow regular spelling patterns, as a rapid recognition vocabulary.

KUCERA-FRANCIS WORD LIST

The following 220 words are the words of greatest frequency in the Kucera-Francis study of present-day American English.

KUCERA-FRANCIS WORD LIST

1. the
2. of
3. and
4. to
5. a
6. in
7. that
8. is
9. was
10. he
11. for
12. it
13. with
14. as
15. his
16. on
17. be
18. at
19. by
20. I
21. this
22. had
23. not
24. are
25. but
26. from
27. or
28. have
29. an
30. they
31. which
32. one
33. you
34. were
35. her
36. all
37. she
38. there
39. would
40. their
41. we
42. him
43. been
44. has
45. when
46. who
47. will
48. more
49. no
50. if
51. out
52. so
53. said
54. what
55. up
56. its
57. about
58. into
59. than
60. them
61. can
62. only
63. other
64. new
65. some
66. could
67. time
68. these
69. two
70. may
71. then
72. do
73. first
74. any
75. my
76. now
77. such
78. like
79. our
80. over
81. man
82. me
83. even
84. most
85. made
86. after
87. also
88. did
89. many
90. before
91. must
92. through
93. back
94. years
95. where
96. much
97. your
98. way
99. well
100. down
101. should
102. because
103. each
104. just
105. those
106. people
107. Mr.
108. how
109. too
110. little
111. state
112. good
113. very
114. make
115. world
116. still
117. own
118. see
119. men
120. work
121. long
122. get
123. here
124. between
125. both
126. life
127. being
128. under
129. never
130. day
131. same
132. another
133. know
134. while
135. last
136. might
137. us
138. great
139. old
140. year
141. off
142. come
143. since
144. against
145. go
146. came
147. right
148. used
149. take
150. three
151. states
152. himself
153. few
154. house
155. use
156. during
157. without
158. again
159. place
160. American
161. around
162. however
163. home
164. small
165. found
166. Mrs.
167. thought
168. went
169. say
170. part
171. once
172. general
173. high
174. upon
175. school
176. every
177. don't
178. does
179. got
180. united
181. left
182. number
183. course
184. war
185. until
186. always
187. away
188. something
189. fact
190. though
191. water
192. less
193. public
194. put
195. thing
196. almost
197. hand
198. enough
199. far
200. took
201. head
202. yet
203. government
204. system
205. better
206. set
207. told
208. nothing
209. night
210. end
211. why
212. called
213. didn't
214. eyes
215. find
216. going
217. look
218. asked
219. later
220. knew

Robert B. Ruddell, Reading-Language Instruction: Innovative Practices (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), pp. 343-347.

DOLCH WORD LIST

The 82 words from the Dolch Word List which are not found in the Kucera-Francis List are presented below.

1. am	21. fall	41. let	62. sit
2. ask	22. fast	42. light	63. soon
3. ate	23. five	43. live	64. sleep
4. best	24. fly	44. myself	65. soon
5. big	25. four	45. open	66. start
6. black	26. full	46. pick	67. stop
7. blue	27. funny	47. play	68. tell
8. bring	28. gave	48. please	69. ten
9. brown	29. give	49. pretty	70. tank
10. buy	30. goes	50. pull	71. today
11. call	31. green	51. ran	72. together
12. carry	32. grow	52. read	73. try
13. clean	33. help	53. red	74. walk
14. cold	34. hold	54. ride	75. want
15. cut	35. hot	55. round	76. warm
16. done	36. hurt	56. run	77. wash
17. draw	37. jump	57. saw	78. white
18. drink	38. keep	58. seven	79. wish
19. eat	39. kind	59. shall	80. write
20. eight	40. laugh	60. show	81. yellow
		61. sing	82. yes

These eighty-two words deserve careful consideration in that the source of the words may be more representative of words used by young children than some vocabulary on the Kucera-Francis list. Nevertheless, many of the words of both lists are critical to a rapid recognition vocabulary and, in turn, to reading fluency.

Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sentence context, or oral language context. Such activities include the following:

1. Cut pictures from magazines that represent vocabulary of high frequency: from classes, such as nouns (eyes, people); verbs (jump, eat, drink); and adjectives (little, blue, yellow). Paste the pictures in a large circle on tagboard. Attach a tagboard pointer in the center of the circle with a paper rivet. Prepare a set of tagboard word cards with the words represented by the picture. Each player spins the pointer and notes the word represented by the picture.

2. Use illustrations or large pictures that represent a variety of high-frequency words for development. Prepare sentences on tagboard to match the action in the picture.

   For example:

The boy threw the ball.

It crashed through the window.

The angry man is talking to the boy.

3. A variation of this exercise is to cut the tagboard sentences apart and provide a deck of word cards for each sentence.

boy		the		ball		the		threw

   The student builds a sentence to represent the action in the picture.

4. Prepare a set of word cards by printing each word in large letters on five-by-eight-inch tagboard. Paste a small picture as a clue to the word meaning on the opposite side of the card. Use the word cards as flashcards by exposing each word for a few second; then do a meaning check with the picture-clue reference. Students trace the word with the index and middle finger to provide a tactile-kinesthetic reinforcement.

Summary

Personalized/Individualized Instruction is the aspect of the day's program that is specifically responsive to individual learning needs. For this reason, it requires the greatest amount of your planning and creative thinking. It may be difficult or impossible to locate published materials that meet the diagnosed needs of remedial students. The materials that teachers create themselves--and with their students--is frequently the most effective.

The impact of personalized instruction, however, will not come from any materials, but from the direct instruction and experience that you share with students.

The Whole-Class or Large Group Literature Lesson

The reading of literature by a whole class, or by a large group within the class, provides a pleasant period of interchange of ideas and experiences and opportunities for role-playing, dramatics, and choral speaking. It is perhaps the most effective way of developing a sense of sequence, grasping inference and extended meanings, and understanding an author's purpose or theme.

Selecting works of some literary merit offers students the opportunity to share in a common literary heritage and to develop, in the most effective way possible, a feeling for beauty of language, effective choice of words, and true sentence sense.

Your selection of the particular stories, novels, poems, and other genres involves such qualities as:

1. Good literary style with characterization, action, suspense, and humor.

2. An immediate direct beginning, quick development, and a satisfying ending.

3. Content that provides incidental learnings; information pertaining to historical backgrounds; customs and mores of other peoples; scientific or political materials, etc.

4. Variety, which will include different genres; traditional and contemporary material; selections providing a range of culture and periods; situations where both boys and girls, men and women are engaged in non-stereotype situations.

5. High-quality illustrations that relate directly to the work of literature.

6. At the start, easy-to-read works will be those most likely to appeal to the interests of the specific class involved.

7. As a student's reading ability grows, more difficult selections, with heavier vocabulary burden, extended meanings, and greater subtleties of style and thought are in order.

8. Expository reading material in the social or physical sciences should be regulary incorporated into each week's reading. This enables students to gain experience with a style of writing which is used in both textbooks and test passages.

In presenting the literature thus selected, it would be helpful to remember to:

- Attempt to ensure that the students enjoy the literature by a lively introduction which awakens interest and helps students place the story in a framework of their own experience.

- Go over any necessary extended meanings and unfamiliar words in context either before the reading or as the words occur.

- Read enough of the chapter, story or selection to ensure that students fully understand who are the main characters, the setting and the situation, enabling them to continue reading silently with understanding.

- Make sure, at the end of the selection, that everyone understands its literal meaning.

- Provide for discussion and for the sharing of students' experiences similar to, or touched off by, the selection.

- Supplement the reading with dramatization or oral work, i.e., choral speaking.

- Relate some writing to the reading of literature.

Sequence of Instruction

Whatever reading material is selected, the following sequence of instruction for this lesson is recommended to ensure a developmental and integrated experience offering listening, speaking, reading and writing.

1. Daily Performance Objective: Based on one or two comprehension criteria suitable to the reading material and tested by the California Achievement Test.

2. Preparation Through Directed Instruction:

   a) Brainstorming: Teacher introduces conceptual foundations of the material. Elicits students prior knowledge/experience related to these concepts through: semantic mapping
   categorization of ideas
   guided questioning
   (written on chalkboard)

   b) Oral Reading: Teacher reads entire story/passage aloud.

   c) Extended Brainstorming: Students expand maps, lists, etc. of prior knowledge to include new knowledge gained from hearing material read aloud.

d) Vocabulary Development: Teacher and students identify unfamiliar vocabulary or familiar words with new meanings. Special focus will be on one or more vocabulary criteria tested by the California Achievement Test:

- Same Meaning
- Opposite Meaning
- Multimeanings

Students enter new vocabulary in WORD BANKS. (See description on following page.)

3. Supervised Reading: Following review of concepts and vocabulary, students read the story/passage silently.

a) Comprehension Probes: With focus on the performance objective, teacher develops directed questions which may be posed:

- before silent reading to guide comprehension;
- during silent reading as teacher interrupts at designated points in the passage;
- after silent reading as practice in comprehension and recall.

These three models can be used singly or in any combination suited to the material and the students' needs (e.g. longer passages and/or less able readers will benefit from briefer reading periods, and questions may be posed during the reading).

4. Application: Students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objective through the completion of a relevant follow-up activity which may include:

- a written assignment
- drama/role play
- homework assignments
- in-school group projects

Questioning

Questioning should be directed toward explicit comprehension processes. Students need to be sensitive to the differences between questions of fact (literal) and opinions (interpretive); they need to be encouraged to move on from these levels to the creative (inferential) and critical levels of reasoning. As Botel* has stated:

* Botel, Morton. How To Teach Reading. Chicago, IL: Follett Pub. Co., 1963.

"Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read. On the other hand, if your questions are limited to facts and small details, thinking and appreciation may be shallow."

WORD BANKS

Each student should have a WORD BANK that is always acccessible. This should be a real bank:

- students "deposit" only words that they actually know and use in speaking, listening and reading;
- students "withdraw" words when they need them as a reference for correct usage or spelling in the course of their writing.

A WORD BANK can be easily made using a box that is about 5 inches wide and 12 inches long. (A narrow box from sneakers or slippers is perfect.) Each word is entered on a separate 3 x 5 card; dividers are used to arrange words alphabetically. Students may cut these cards from sheets of heavy paper if real file cards and dividers are not available.

For each word, students note word analysis and word meaning details. A separate card for each word allows space for students to add their own notes about the word, such as its multiple meanings.

marathon

ma'ra'thon

1) A race of 26 miles, 285 yards.

"My brother, ran in the New York Marathon."

2) An unusually long period of time.
"Congress met in a marathon session."

New WORD BANK cards are created as the student gains new vocabulary from individual reading, from a whole class experience, from a listening experience, in or out of school. The creation and accumulation of the cards are an effective motivating factor for children's increased awareness of new words and new meanings of known words.

This whole class reading lesson, and its follow-up activities, is likely to require more than one reading period (30 minutes) for full development. By extending the lesson over two or more days, the teacher may provide students with additional opportunities for recalling and reinforcing prior learnings.

READING FOR ENJOYMENT & BEYOND - LITERATURE AND LIBRARIES

"Every teacher realizes that if children turn to reading for entertainment, they must have readily available those books whose contents are so appealing that they are irresistable."*

If reading is to improve, books, magazines, catalogs and other textual materials, plus appropriate media selections should be in the classroom with the students. The classroom library or collection is vital to the Reading/Communication Arts curriculum.

Getting the Collection Together

Borrow from the school library and other sources those materials which are at the students' free (independent) reading levels. Include books which are easier and more difficult than the class reading level indicates. These materials are for free reading, not instruction and should, therefore, give each student a wide range of choices.

In addition to reading levels, the collection should reflect the varied interests of the students: arts, sports, the current scene, the past, animal stories, biographies of the famous and infamous, and careers, among others. Use their interest inventories to help students focus on their interests. Its purpose is to help you and the student to start with present interests and build a good collection for the classroom library, constantly adding to the collection and continuously expanding the students' interests.

*Virgil E. Herrick and Leland B. Jacobs (eds.), Children and the Language Arts. (Englewood Cliffs, NJ: Prentice-Hall, 1955), pp. 193-4.

Knowing About Literature for Children and Young Adults

For purposes of beginning and maintaining a class library and to familiarize yourself with the school library and public library collections, the following listing of genre is presented. Regardless of age or reading ability, all students should be exposed to and become familiar with a variety of literary genre during each school year.

Picture/story books are associated with the younger child and beginning reader. There is a very wide range of picture/story books ranging from Mother Goose and wordless picture books to fables, folk tales, myths, and fiction. Most are beautifully illustrated and easy to read to oneself or to a younger reader. Do not pass this genre by; it belongs to all ages.

Traditional literature embraces the selections most of us will recall from our own youth; folk and fairy tales, epic literature, tall tales, pourquoi stories, fables, myths, Bible stories. In this genre, we touch one another's cultures and personal histories. Young readers of all ages deserve the opportunity to read and to listen to selections from stories from the past and long ago.

Fantasy can be modern and futuristic, as well as from another age or era. We like to read and hear about modern fairy tales such as Lilliputian worlds, or "fabulous flights" such as taken by James and the Giant Peach. Science fiction adds a special sense of time, place, even the supernatural as in Madeleine L'Engle's famous series. Here, the reader merges past, present, and future in one great leap of the imagination.

Fiction consists of novels which tell stories that could have occurred but didn't. They may be based on actual facts, or the plots may be entirely created by the author.

Realistic fiction is a popular category for today's young readers. It deals with the contemporary scene and issues confronting us: on becoming one's own person, coping with problems of the human condition.

Historical fiction, on the other hand, provides the teacher and learner with valuable material for studying a particular period in history, telling the story well, in an interesting fashion, yet providing a context which becomes "real" for the reader. These books help children to develop an awareness of people living in the past. . .to free children from the cocoon of their self-centered little worlds and enlarge their life spaces to include a feeling for the past.*

*Charlotte S. Huck. Children's Literature in the Elementary School, third edition. (New York: Holt, Rinehart & Winston, 1979). p. 466.

Informational Books and Biography. Informational books comprise a wider diversity of topics today than ever before. There are more books on how-to-do and factual material than almost any other category, and these range from books for research purposes to those to be read at leisure, or even carried around with us on our travels, (How to Understand French, or Italian, or Chinese, etc.). Samples of informational books belong in every class library. These may include experiment books (in science, mathematics, for instance) documents and journals, concept books for young readers, survey books, "how-to's," "what you should know about _____," factual accounts, craft books, cookbooks, paper-folding books, encyclopedias, etc.

Biographies include stories about real people past and present, individuals or groups of people (as in sports or the arts), studies of a particular group (minorities, women, etc.) and highly specialized interests (ballerinas, conductors, presidents, and such). Biography may be fictionalized with greater use of conjecture than facts. It may also contain imagined conversation and reconstructed action in an otherwise genuine situation, event, era.

Both informational books and biographies that are written for the low level high interest reader are readily available.

Poetry. No program or collection can be complete without poetry. It broadens and intensifies experience and also illuminates and deepens an everyday or common occurrence so that the learner "sees," "hears," and feels differently. Poetry reveals life in new dimensions (Huck, p. 306). Robert Frost described a poem as going from delight to wisdom. It also helps young adults to develop new insights and new ways of sensing their world (Huck, p. 306). We need these special qualities in the classroom library, to be as close as one's hand is to a book.

Single books (one poet, or one theme) and collections or collaborations, such as anthologies, should be accessible for listening and for perusing. In order to write one's own poetry, the reader needs to see, hear, keep in touch with poetry already in print. Toward this point, there are many collections of poems written by children (such as Miracles and I Never Saw a Butterfly) which truly belong in any library, and, especially in a classroom library.

Media for the classroom include filmstrips, pictures, photographs, cassettes. "Roller" movies and class-made slides belong in your classroom library, too.

Magazines, periodicals and brochures should be "regulars" in the library. These may include adult magazines (such as Time, New York, etc.) and those published for the juvenile market (Cricket, Cobblestone, Stove Soup, Penny Power, Scholastic, etc.). Brochures about travel, interesting careers, exhibits, concerts, films are best if current.

Students' own books should be available and deserve to be highlighted in your class collection. If possible, their writings should be bound or stapled and placed in an attractive cover or folder. They are usually among the most frequently borrowed from any collection, a fact which makes its message clear.

The Room Library (or classroom collection) should be:

- cooperatively planned by you and members of the class and should belong to the students.
- ongoing rather than static, with new selections being added (and others, removed).
- characterized by high interest and enjoyment for the reader.
- in a section or area of the room where students can read in peace, and, if possible, in comfort (a comfortable chair, cushion, or rug).
- organized according to categories or genre, and explained carefully to the class.
- maintained by class members who learn how to catalog books and arrange for borrowing (and returning) of books.
- a vital part of your Reading/Communications Arts curriculum.

The Central or School Library

Library facilities should include all that are part of your Room Library, and more. The central library has greater resources than the classroom can provide, in terms of books, media, exhibits, materials, and services to students.

In addition to the larger selection of books in each genre, the central library may also have museum exhibits for circulation to classes or art work (paintings, graphics, sculpture) which may be taken "on loan." It is wise to survey your school library to determine what can be made available to your class, and to request that needed materials be included in the school library order.

Arrange to take your class to the central library on a regular basis (weekly or biweekly). Plan your visits so that specific purposes may be achieved, according to class needs. Some purposes may include: learning about the Dewey Decimal System and how anyone can utilize it (especially applicable for your classroom library); learning to locate books needed for a research topic or unit; learning about the several catalogs (publishers; Books in Print, etc.); learning how to browse.

You may want to request that a Book Club for GATES classes be set up in your school so that students may become experienced readers through book talks, chalk talks, author visits, etc. This is often an extension of a School Book Fair activity, and may also be part of your regularly scheduled library visits. e.g.:

Class 7-000 recommends the following books for April (or for spring months, or for summer reading)

Book publishing activities belong in the central library, as well as the classroom. These books (original writings and collections or class collaborations) should be accessioned, included in the school library catalog, and displayed prominently.

Class 7-000 invites you to a reading of poetry composed by the class and other writers

The Local Public Library (neighborhood branch)

School and classroom libraries are meant to complement and support the local public library, rather than to duplicate it. Familiarize yourself with the collections and services which can presently be obtained in this library. Are there story hours? Vacation reading club? Record borrowing? When is the library open? What are the procedures here for borrowing books and becoming a member?

Arrange for at least one trip to your local library. Ask the class to bring their library cards, or to learn how to obtain one. Go over several times, the responsibility of the borrower--to the library and to others who may need a book which someone else has kept too long.

With the librarian's approval, browse among the collection, concentrating on a few sections per visit. The purpose is to create a learning environment which prompts the learner to want to read, rather than to provide all the library skills in a few short lessons.

Connect these visits with your ongoing classroom library and reading language curriculum so that the students see the relationships and begin to act like scholars and experienced readers.

"It is the old hen-and-egg story, it is hard to tell which comes first, the reading habit or the library. Certainly the two are closely linked." (Huck, p. 624.)

Sustained Silent Reading

Sustained Silent Reading (SSR), a concept developed by Lyman Hunt* at the University of Vermont, is an essential component for every reading program. There is but one simple requirement; that each child read something. During this time, the total classroom is transformed into a library setting with the teacher acting as a model and peer.

The SSR technique works best when students are surrounded by a wide choice of good literature which is at their independent reading level, which is attractive to them, which has their true interests at heart. For all children whatever their strengths or needs, the world of children's books provides an entrance into standard literacy, appreciation of literature, and personal enjoyment.

*Marlene and Robert McCracken, Reading is Only the Tiger's Tail (San Rafael, CA: Leswing Press, 1972).

Because reading is an individual and personal experience, we need to provide students with many different kinds of materials for their free, independent, recreational reading. Some of these materials can include:

- trade books and anthologies, both current and past.
- children's magazines, such as Cricket and Ebony, Jr.
- students' own publications, such as school and class magazines and newsletters; and, of course, students' own stories and books which have been clearly duplicated.

SIMPLE STEPS IN SELF-SELECTION OF BOOKS

The first requirement is the provision of an assortment of suitable reading materials obtained from the school library, classroom collections, book fair purchases, public circulating library, and from student's own home libraries. The range of difficulty and interest should be broad.

HELPING STUDENTS TO CHOOSE A BOOK

For the first occasion, it is recommended that a large table, or a section of the floor, be "covered" with books. Have students sit around the books as you model the choosing of a book. Select one, look through it, tell the students what is being done then go on to the next book. After having gone through at least ten books, choose one to read for the period. Then invite students, a few at a time, to do the same. The purpose is to get students excited about the world of books through self-selection.

Excesses of choice will occur at first. Students who need simpler reading material may select very difficult books. Ask each student why a particular book was selected but do not discourage him or her from reading the chosen book. After several periods of free reading, students naturally select books at their own level of reading. For the occasional student who does not, intervene by conversing about the books which this student has chosen.

It must, however, be understood that excesses of choice can have good mental-hygiene overtones. (Individualized Reading, Publication No. 40, Board of Education, City of New York.) Poorer readers may connect "easy" books with past failures. It is important to know about students' feelings about the books they read, in addition to interests and instructional levels.

Throughout the school year, as more and more books and materials are brought into the classroom, students discuss their favorites, their new interests, the excitement found within a particular book. As they share their thoughts and feelings about books, they gain sound bases for making future selections. During this time of free reading, you foster, renew and extend students' true interests.

OTHER WAYS TO EXTEND READING INTERESTS

- To promote the enjoyment and sharing of the reading experience, the classroom can display:
  - book jackets.
  - posters about books.
  - models of objects read about (e.g., spaceship).
  - dioramas of scenes from stories.
  - indigenous trade materials which relate to themes, interests, and books (e.g., travel brochures, free materials, New York City brochures).
  - collection of stories and books written by classmates.
  - collection of artifacts which relate to themes, interests, books.
  - art work (commercial prints and students' own art) which act as leads into books, stories, or into students's feeling.

WHAT IN THE WORLD OF LITERATURE SHOULD BE INCLUDED?

"Everything is grist--comics, adult magazines, children's pages from Sunday papers, news clippings, adult poetry, fairy tales, an atlas, anthologies. How else can the student learn the width and depth of the reading world? How else can she or he devlop discrimination among choices of reading materials? How else can she or he find directions, needs, problems, identifications, joys, solaces in the World of Books? How else can she or he read?" (Lucy Milton, "A Loosened Spirit," Childhood Education, 34:64, October, 1957).

Oral Reading

Oral reading is treated in this manual as reading textual material aloud in an audience situation. In our definition, it is expected that such material will be selected by the classroom teacher from a wide range of printed materials available in the classroom (including basal readers, supplementary texts in content areas, anthologies of prose and poetry, and students' own writings, as well as from popular printed materials such as comic strips and advertisements) and from the school library, resource center, local libraries, or district libraries.

The rule of thumb in selecting materials for oral reading can best be summarized as: choose stories, poetry, or scripts with which students have had some familiarity in terms of content, vocabulary, experience, and interest. There are no limitations to types of literature, from the classics to Peanuts and beyond. A few examples follow each lesson plan.

When we use language orally, through conversation and discussion, or by reading aloud in a variety of techniques, we do not always attend or listen to ourselves and/or others sufficiently. It is, therefore, necessary to provide for direct instruction in attentive listening, and an environment which facilitates responses based on creative and attentive listening.

Two or three times per week, the Communication Arts-Reading plan should include oral reading by the teacher for approximately 5 minutes. This occurs toward the end of the period and provides a quiet time for the students. It is also a good time for episodic reading of a longer story that is read aloud in sections, building anticipation for the next day's installment.

Your oral reading is an object lesson in attentive listening for the students. You become the model for the well-paced, dramatic reading which the students will be expected to deliver in their own oral recitations.

Another effective, tried-and-true means of providing for attentive listening plus oral reading lies in drama techniques. For our purposes, drama refers to such activities as:

dramatic or choral reading
puppetry
pantomime
readers' theater

These are but four of many exciting approaches to language growth which drama provides for teaching and learning. In this manual, we have included lesson plans for two of these techniques: choral reading and readers' theater. A brief description of the others (puppetry and pantomime) follows.

Puppetry

One of the most stimulating approaches to language learning is available to the classroom teacher in the form of puppets. Puppets, of all types and in all stages of sophistication, actually provide youngsters with ideas for script production and for character and plot development, in both oral and written forms. Another marvelous feature is the chance for a child to "hide" behind the puppet with impunity and without revelation of that child's self. Puppetry can be utilized for reading, speaking, writing, and of course, for creative listening which occurs as part of the puppetry process.

Pantomime

This technique may be used as accompaniment to reading to help students visualize and experience the story and the characters in a concrete way, through bodily gesture, and movement. Many teachers read the story as the students pantomime the events on cue. Another way is to provide students with a character to develop apart from any story. Students enjoy "being" something or someone else. For example: Ask the students to "be" a dog walking along the street with its master. Or, a grandmother knitting a sweater for a new baby. Or, two boxes on the curb who begin to talk to one another about how they feel. Follow this by asking the students to tell how they felt when they played the dog or the grandmother or the box on the curb; what the characters might have looked like; how they walked, sat, spoke. Follow all this up with reading a story aloud, or an article, a poem, or other text, which relates to the miming.

Choral Reading

This is also known as dramatic reading, and for obvious reasons. The content can be a story, a poem, a script, a letter, or any other appropriate literary form. Students are assigned a line or stanza to read aloud. The class or remedial group is the audience. Its purpose is the oral expression of a text. By reading for expression and dramatic feeling, students create a new kind of experience from print which brings to life deeper meanings conveyed by the voice intonation, facial expressions and gestures. The dynamics (loud, louder, soft, softer) help to create mood and to sustain interest, as well as to highlight the meaning of the piece. In this kind of choral reading, students also learn to listen very carefully for cues and bridges from one line to the next, which makes their reading exciting in a truly professional sense.

Both you and the students should decide upon a passage (e.g., poem story) which appeals to all and which would read well aloud. Poets such as Langston Hughes, Mary O'Neill, David McCord, Carl Sandburg, Walt Whitman, Emily Dickinson, and Eve Merriam are a few with whom you can begin, but there is really not end to poets and writers whose works lend themselves to choral reading.

In choral reading, try many different variations, such as: the girls read one line, the boys another. One group recites one part, and then another has its turn. Students with higher voices alternate with those whose voices are lower and deeper. One or two students are given solo parts against the backdrop of the whole class. Music may be added, if needed, to give a fuller effect. Students' writings can be used for choral reading and should always be included in any repertory.

Sample

POEM

written by the American poet,
Langston Hughes

I loved my friend.
He went away from me.
There's nothing more to say.
Soft as it began
I loved my friend.

For the first reading:

The whole class reads all.

For the second reading:

Divide the poem by lines. Group 1 (one-half of the class) reads line 1. Group 2 (one-half of the class) read line 2. Each group then alternates.

For the third reading:

From this point on, you and the students should orchestrate the poem creatively by doing your own arrangements: add sound or music to the background, if you feel you need or want it; make a stage setting for the choral reading, to lift it into a theater experience; select a painting which fits the mood or a display of the students' own art work. Use slides in a semi-darkened room as the background. Arrange the readers "on stage" in groups for choral reading. See outline for lesson plan.

Readers' Theater

For our purposes in this manual, Readers' Theater refers to a group rendition of textual material by one or more readers, set in an audience situation. It goes far beyond choral reading, but is truly based on the techniques and learnings of choral reading itself. The performers in Readers' Theater productions see the action as they read aloud. By the use of voice, facial expressions, and bodily gestures, rather than actually acting out the play in the usual fashion, the performers convey the message in a most convincing and visual way. Readers' Theater relies on vivid oral reading to stir the imagination of the audience in the pre-television days but with one exception: Readers' Theater allows for gesture and facial expression to get the idea across.

Staging is simple. Stools or chairs for the actors are the only properties needed. The actors read from scripts, focusing not on one another, as in a play, but at the back of the room as they perform. Rewrite scripts from stories, poems or plays with which the students have had some familiarity. Writing thus becomes naturally interwoven with reading, speaking, and listening skills. Suggested stories for script preparation include those in the basal reader series, in supplementary texts, anthologies, trade books, and others available to the print media. There is also a wealth of commercially prepared materials for Readers' Theater which are ready to read and play.

Sample

"The Fairly Intelligent Fly"
(From James Thurber's wonderful Fables for Our Times)

(This is a basic script for first rehearsal only. Students quickly learn to develop and extend basic scripts as they go about playing them.)

Reader 1: A large spider in an old house built a beautiful web in which to catch f l i e s . . .

Reader 2: Every time a fly landed on the web and was entangled in it, the spider devoured him.

Reader 3: So that, when another fly came along, he would think:

Reader 4: "My, oh my, this web is a nice safe place for me to rest in."

Reader 3: One day, a fairly intelligent fly buzzed around above the web...

Readers (several): BZZZZZ BZZZZZ BZZZZZ

Reader 3: He took so long to do this that the spider appeared and said,

Reader 1: "Come on down."

Reader 4: But the fly was too clever for him and said, "I never light where I don't see other flies, and I don't see any other flies in your house." So, he flew away...

Reader 3: Until he came to a place where there were many other flies. He was about to settle down here when...

Reader 5: A bee buzzed up and said, "Hold it, stupid, that's fly paper. All those flies are trapped."

Reader 4: "Don't be silly," said the fly, "They're dancing." So he settled down and became stuck to the flypaper.

Reader 3: With all those other flies.

Reader 2: Moral: There is no safety in numbers.

Reader 1: Or, in anything else.

Close of Story

Following the first reading, ask the class to think about the characters they are portraying. Who are they? What do they look like or say or how do they behave? Is the fly afraid, or bored, sleepy, or very sharp-witted? If so, how do you play this character? What about the spider? Is it fat or thin, smiling or wary-looking? Is it seated or does it move about? Determine how you would act and feel if you were such a character (and these animal qualities really describe us as humans, too). Use your voice, your face, hands, and body to convey what you are thinking and feeling to the audience. Be very direct in what you say and do. Do not look at one another as you read, but rather, concentrate on something in the distance (at the back of the room or auditorium).

Readers' Theater requires several rehearsals in order to work out roles, action, use of language, gestures, coordination. A student can direct the rehearsals after all have had some experience with the technique of Readers' Theater. In the end, the success of this technique depends upon the performers' abilities in getting the message across to the audience by means of voice, gesture, the ability to be the character, and by working together concertedly. Reading and listening have become subsumed in the total experience of theater.

Additional activities may be found in: Division of Curriculum and Instruction, Oral Communication, Grades K-12. (New York City Board of Education, 1983).

Reading in the Content Areas

The purpose of reading is to get meaning from the printed page. The weak reader has a special disadvantage when the understanding is dependent upon the meaning of specialized or technical vocabulary, symbols and graphic displays. Both the subject area teacher and the communication arts-reading teacher need to prepare students for reading such technical material.

In teaching any specific body of information, we need first to know that the language of the particular subject is understood. Too often, students are presumed to be "poor in math" or some other subject, when it is not the subject but its language that is the obstacle. This concern is especially relevant for students with limited reading ability.

Each content area has its own vocabulary as well as specific purposes and requirements. Some of these are detailed on the following pages.

Skills Important to both Mathematics and Reading*

- knowing the language of mathematics:
  - . being able to correctly read symbols such as + (plus), - (minus), x (times), ÷ (divided by), % (percentage), = (equals), < (is less than), > (is more than), etc.
  - . being able to correctly supply words for numbers (e.g., one, six, seventy-three, one hundred and thirty-eight).
  - . comprehending vocabulary as used in the mathematics context (e.g., product, remainder, division, sum, mode, root, prime, etc.).
  - . being able to correctly read the words and suffixes that represent ordinal numbers (e.g., first/1st, fourth/4th, twenty-third/23rd, etc.).
- reading examples in the proper direction (directionality) and being able to see that the same example may be written in different ways; e.g.:

$6 + 2 = 8$ is the same as $\begin{array}{r} 6 \\ +2 \\ \hline 8 \end{array}$ six plus two equals eight.

$6 \quad 2 = 3$ is the same as $2\overline{)6}$ (3) six divided by two equals three.

*Prepared with the assistance of Irwin Kaufman, Director, Mathematics Unit.

- comprehending the language of a word problem to:

. visualize a problem.
. understand what is given.
. understand what is asked for.
. sequence the arithmetic operations presented in a word problem (e.g., first multuply, then add, then divide).
. select necessary factors among the given to set up the necessary mathematical operation.

- reading and interpreting graphs, charts, curves, etc.

Skills Important to both Science and Reading*

Reading Skills	Science Skills
Discriminating shapes Discriminating sounds Discriminating syllables and accents	Observing
Recognizing letters Recognizing words Recognizing common prefixes Recognizing common suffixes Recognizing common base words Naming objects, events, and people	Identifying
Isolating important characteristics Enumerating characteristics Using appropriate terminology Using synonyms	Describing
Comparing characteristics Contrasting characteristics Ordering sequencing Arranging ideas Considering multiple factors	Classifying
Asking questions Looking for potential relationships Following organized procedures Reviewing prior studies Developing outlines	Designing investigations

*Prepared with the assistance of Dr. Anthony Galitsis, Director, Science Unit.

Reading Skills	Science Skills
Taking notes Surveying reference materials Using several parts of a book Recording data in an orderly fashion Developing precision and accuracy	Collecting data
Recognizing cause and effect relationships Organizing facts Summarizing new information Varying rate of reading Inductive and deductive thinking	Interpreting data
Using graphic aids Logically arranging information Sequencing ideas Knowledge of technical vocabulary Illuminating significant factors Describing with clarity	Communicating results
Generalizing Analyzing critically Evaluating information Recognizing main ideas and concepts Establishing relationships Applying information to other situations	Formulating conclusions

Skills Important to both Social Studies and Reading*

- using division within a textbook (e.g., index, appendix)
- using graphic representations (e.g., charts, maps, historical number lines) and symbols or legends appearing on maps, et al.
- using reference material (e.g., atlas, encyclopedia)
- learning names of cardinal directions
- developing and using vocabulary of time expressions
- recalling and sequencing information (e.g., historical development, geographical changes, economic trends)
- integrating facts from the several areas of social studies (e.g., historical dates, geographical data, social events)
- distinguishing between fact and opinion
- deducing cause-effect relationships
- classifying information
- awareness of author's viewpoint or prejudice
- awareness of student's purpose in reading (e.g., skimming, scanning, studying)
- comprehending vocabulary as used in the social studies context (e.g., spoils of victory, occupation of a territory)
- note-taking techniques

In addition to specific skills noted above, there are issues that relate to all content area reading, i.e.,

*Prepared with the assistance of Elliot Salow, Director (Interim Acting), Social Studies Unit.

Readability

We need to assess the readability of textbooks just as we do leisure reading material. For this purpose, the standard cloze procedure (see. p. 29) is recommended. This procedure can be used only with continuous prose passages; math or science texts that contain graphic material or arithmetic examples do not lend themselves to the cloze process. In such cases, teachers may analyze the language to be read for its structural (word and sentence structure) complexity, and the esoteric nature of the vocabulary (compare to the Kucera-Francis word list, p. 62). If the readability of a textbook exceeds the independent reading level of the student, much preparatory work will be needed in introducing esoteric vocabulary and discussing unfamiliar concepts. (If the test is at the student's frustration level, it should not be used and a substitute must be provided.)

Ancillary/Supportive Reading

The GATES class library should provide opportunities for the students to read (during SSR) stories related to the content areas. This would include biographies of people mentioned in social studies and science texts (famous mathematicians, too); travel and adventure stories related to people and places mentioned in textbooks. Content area subjects may also be used in oral reading by the teacher, as well as in students' dramatizations (e.g., Isaac Newton "discovering" gravity; the work of Madame Curie and the common thermometer, et al.).

"Signal Words"

In all reading--especially in content area texts--students need to become aware of words that signal meaning; e.g.,

- cause-effect relationships: because, therefore, so
- comparison: however, although, but
- sequence: then, first, later

Questioning

Direct questioning toward explicit comprehension processes. Students need to be sensitive to the differences between questions of fact (literal) and opinions (interpretive); they need to be encouraged to move on from these levels to the creative (inferential) and critical levels of reasoning. As Botel has stated:

> "Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read. On the other hand, if your questions are limited to facts and small details, thinking and appreciation may be shallow."*

*Morton Botel, ibid.

READING IN THE CONTENT AREAS: OVERCOMING BARRIERS TO COMPREHENSION

Problem	What to Do
1. Lack of Interest	a. Pose a pertinent question that needs an answer or a problem that needs a solution. b. Tell an amusing or relevant anecdote. c. Provide direct or vicarious experience through field trips, pictures, film strips, etc. d. Create opportunities to tap the strengths of students. Everyone has some area of strength.
2. Lack of Experience	a. Use pictures, drawings, illustrations, graphs. b. Relate to familiar and/or past experiences. c. Go from concrete to abstract. d. Provide hands-on activities before students use the text.
3. Density of Ideas	a. Give more explanation, more examples, if possible. Have students use typographical devices (e.g., boldface, underlining, etc.). b. Use pictorial or graphic aids to "paint a picture" in the mind of the reader. c. Use trade books to supplement text. d. Provide a written preview in simple language to prepare students for what they will find.
4. Difficult Vocabulary and Concept Development	a. Use pictures and diagrams where called for (e.g., technical vocabulary, vocabulary used in a special sense).

Problem	What to Do
	b. Use context clues or modified cloze procedure to help students understand unknown words (see p. 29). 1. Point out clues such as referents. 2. Point out signal words such as first, last, then, however, etc. c. Provide a glossary for necessary vocabulary which cannot be explained in the text. d. Use methods such as semantic mapping and semantic feature analysis to "build bridges from the known to the unknown." (See p 52) e. Explain idioms and unfamiliar figures of speech.
5. Paragraph Analysis	a. Give examples of basic paragraph patterns to help students see how paragraphs function (e.g., explanatory, introductory, concluding, transitional, definitional). b. Use varied questioning techniques to help students analyze and comprehend textual material.
6. Organization	a. Point out author's outline to student. 1. Make use of parts of textbook (e.g., table of contents, index, boldface print, glossary, etc.). 2. Make use of various pictorial and graphic aids used by author. b. Help students to see author's pattern (e.g., cause and effect, comparison, chronological order, etc.). c. Present guiding questions.

SOME GENERAL STRATEGIES FOR TEACHING VOCABULARY AND CONCEPT DEVELOPMENT IN THE CONTENT AREA

Although each content area has its own special vocabulary and concepts that must be developed, there are several general strategies that can be incorporated into the body of a lesson to help the students gain an understanding of unknown vocabulary.

Whenever possible, draw as much information as can be gotten from students themselves. A list of words and related concepts can serve to reassure students that they do know something about the content.

Another good technique to use with students is that of cloze puzzles. Here the teacher presents several sentences to the student, each of which has the same word left out. Through the use of context clues and the students' prior knowledge they should be able to supply the missing word. For example:

1. A person must present a _____ to be admitted to the theater.
2. This week a taxi cab driver had the winning lottery _____.
3. Most candidates for political office run on a party _____.

Obviously, the missing word in each sentence is the word ticket. Through questioning, lead the student to see the different meanings of the word. This same technique can be used with any vocabulary word that is used generally and which also has a specialized meaning in a specific content area.

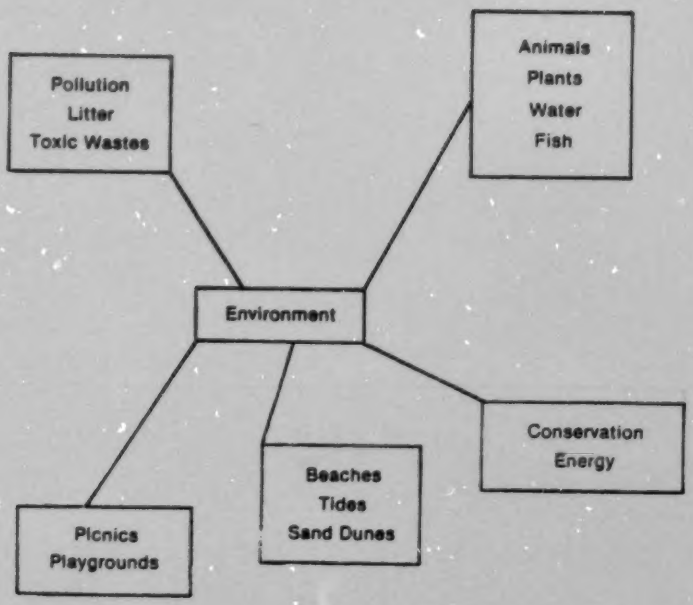
Two other techniques to use in vocabulary and concept development are those of semantic mapping and semantic feature analysis as developed by P. David Pearson and Dale D. Johnson.* Both of these techniques rely on using the students' knowledge to lead them to things they do not yet know or "building bridges from the known to the unknown."

In semantic mapping, a concept is developed by using the students' prior knowledge. For example, let us say you wish to develop the concept of environment. Write this word on the center of the chalkboard as follows:

Environment

Then instruct the students to think of as many words as they can that are associated with or related to the word environment. If the students are able to, tell them to categorize the words as they are thought of. If not, categorize the words as they are elicited from the students. Thus we arrive at a semantic map of the word environment which might look like the following:

*P. David Pearson and Dale D. Johnson, Teaching Reading Comprehension, Teaching Reading Vocabulary. (New York: Holt, Rinehart and Winston, 1978).



Encourage the students to name the various categories. What should come from this is a great deal of class discussion which will lead to many new words and categories.

From this, the students will gain better insight into the concept of environment and thus will be better equipped to understand it in the textbook.

Semantic Feature Analysis also involves a great deal of class discussion and can be successfully used to introduce new vocabulary words or concepts to students. Like semantic mapping it builds on the students prior knowledge and experience and leads them to see many aspects of a word.

Begin with a particular topic or category and then give the students some words and common features. Place this in a grid as follows:

TOPIC: WARS FOUGHT ON U.S. TERRITORY

	Facts about wars			
WAR	U.S. Fought Against England	Took Place in 1700's	Fought Outside U.S. as Well	Freedom of Seas Was One Cause
Fr. & Indian	-	+	+	-
Civil War	-	-	-	-
War of 1812	+	-	+	+
American Revolution	+	+	-	-

Then ask the class to mark a plus (+) in the box if the war has the feature, and a minus (-) in the box if the war doec not have the feature. So for the French and Indian War there would be a + for "Took Place in 1700's"; a + for "Fought Outside U.S. as Well"; a - for "U.S. Fought Against England"; and a - for "Freedom of Seas Was One Cause." Follow the same procedure for the remaining words and features. The outcome of this will be that during the course of class discussion, the students will come up with several other wars and features to add to the grid.

The final result will be that the students will see that no two words are exactly alike, but may have several features in common.

Each of the above strategies for teaching vocabulary and/or concepts is useful when integrated into a total content area lesson. In addition, students will be able to practice reasoning and thinking skills by categorizing classifying and analyzing. None of these skills should be taught in isolation or the students will not derive full benefit or gain full understanding of the concept.

Meshing Test-Taking Skills with Instruction*

All tests are designed to measure what students actually know. To that extent, everything learned during this year should be reflected in the students' retest.

However, in addition to what students know, tests also measure how students record what they know. Familiarity with the mechanics of test-taking helps students become more comfortable during the test period, thus freeing them to actually use and record their true knowledge. Efficiency in test-taking will require the following:

1. The ability to follow directions, both oral and written.

2. The effective management of time.

3. Practice in the use of separate answer sheets.

4. Choosing the best answer.

5. Skimming and scanning strategies.

Each of these skills can be incorporated into a typical day's classwork. Be sensitive to such opportunities.

*For additional suggestions, see Test Utilization: A Resource Guide for Teachers, a publication of the Office of Testing of the Division of Curriculum and Instruction, 1981.

THE ABILITY TO FOLLOW DIRECTIONS, BOTH ORAL AND WRITTEN

- Keep directions for daily routines minimal and clearly stated - orally and in writing.
- Require adherence to directions through reminders, rehearsals, consequences, etc.
- Before a lesson or word game begins, make certain that all related directions have been understood by each student.
- Comment when a student's error is related to misunderstood directions.

THE EFFECTIVE MANAGEMENT OF TIME

- Set time limits for sections of the daily routine.
- Note on the chalkboard beginning and ending time for the writing period, sustained silent reading, et al.
- Note mid-period time and minutes remaining; remind students to look at the chalkboard periodically.
- Check to see that all students are able to read time notations and have a clear concept of how much time it might take to complete a particular lesson.
- A kitchen timer can provide reinforcement of training in this skill.

PRACTICE THE USE OF SEPARATE ANSWER SHEETS

- In any daily quiz, ask students to record answers in a <u>particular format</u> (numbered, lettered, vertically, horizontally, etc.) in notebooks, or on separate papers, using a grid or other test response format.

CHOOSING THE BEST ANSWER

- In daily discussions and quizzes, encourage the students to consider alternative answers to a question.

- Be sure the reason for selecting one answer over another is understood by all.

- Provide practice in identifying the clues that lead to a best answer: "signal words" to comprehension; italicized print for emphasis; dashes, commas and punctuation suggesting special or subordinate ideas; quotation marks, etc.

SKIMMING AND SCANNING STRATEGIES

- These skills can be taught in the context of SSR as students are helped to select an interesting book, scanning for an overview, skimming for specific information.

- These strategies are needed for rereading material in doing comprehension probes.

Gaming

Each of these test-taking strategies is important in successfully playing almost all games, both verbal and non-verbal. Games involve following directions, staying within time limits, keeping score on a separate sheet, considering more than one answer, scanning a gameboard to see what an opponent is doing.

For these reasons, a variety of games should be made available, especially for students who have finished a lesson before the rest of the class. Games, such as Scrabble, Password or Perquacky, provide practice in all these skills plus the reading experience.

Create the games together with students. In this activity, the students have to actually develop directions, time limits, criteria for a right answer and all the other elements of both games and tests. Creating an original game - or making up game materials - is a useful activity, as well as a change of pace. A versatile and easily created game is Grab! This game is also known as Go Fish, See Appendix M.

Classroom Environment

The emotional climate, composed of the elements of trust, confidence, optimism plus the feeling of comfort in a classroom, is the intangible but powerful factor that contributes to the final success of any program. However the student who is failing and feeling vulnerable and mistrustful may be expected to respond most acutely to non-verbal communications within the school situation.

The tone of voice, the arrangement of the furniture, the decor--all affect the classroom climate. Through these media, we convey messages to the students that efforts are being made to improve their learning. To effectively communicate this commitment, and to respect and support the students' efforts, we need to insure that a classroom provides the following features:

- a place for the teacher to meet privately with students; another setting where teacher is centrally located and available for all to see and hear.

- furniture arrangements that maximize students' productivity; adequate work space; a place to work without interruption; another place to collaborate with peers; comfortable chairs, rugs for leisure reading.

- differentiated storage spaces for class library, art supplies, consumable practice books, etc.

- evidence of students' interests and efforts: displays of creative writing, drawings, dioramas, maps, etc.; a chart of "Books I Have Read" or "Stories I Recommend," developed by students throughout the year.

- displays designed to stimulate students' interests and efforts: book jackets, travel posters, playbills, newspaper headlines, art reproductions, record albums, etc.

- a daily schedule of activities and special events.

- class rules stated in the positive, e.g., "Please talk softly when others are working," or "Please form a line along the window wall before we go to lunch."

The affective domain is a major area in motivating the success of students. Teachers must communicate a positive attitude, genuine concern and a sincere belief in each student's learning potential. A positive self-image is an essential quality in enabling these students to move forward and to achieve.

Designs for Individualization

INSTRUCTIONAL DESIGNS

The Promotional GATES Classroom presents unique demands as well as opportunities for attention to personal and instructional needs.

Demands arise from the students, of course--their feelings of failure, the diversity of their reading abilities and learning styles. Opportunities will evolve from your awareness of, and preparation for, these demands. Designs are needed--instructional and organizational--within which you can develop and maintain attention to individual needs.

ORGANIZATIONAL DESIGNS

Any one of the three organizational designs described below can be instituted to meet the diversity of needs characteristic of a remedial class. Each design can be used alone or in combination; it can be adapted to specific areas of instruction, for single periods or days, or it can become the regular design for a given classroom. However used, the fact that they are formats for organization requires that they be introduced in an organized way.

If you are planning to incorporate any one of these designs, you need to:

- like and feel comfortable with the design selected.
- be fully aware of all the steps involved in the developmental stages.
- share with students each step that is planned, its rationale and expected results (benefits).
- prepare for the disorganization that accompanies the early stages of any new organization.
- prepare to evaluate and modify the design in accordance with teacher/pupil experiences, preferences and changing needs.

BIBLIOTHERAPY*

Bibliotherapy is an instructional design which uses books as vehicles to develop understanding of specific personal problems or situations. For classroom purposes, bibliotherapy can help students develop the self-awareness and insight that enrich and support daily living.

Consider the passage by Sylvia Ashton-Warner, the noted teacher of Maori children in New Zealand.**

> "I was anything but an example. Not a good teacher, not much of a person...the violence that was in my character ever lapping and threatening near the surface...If I was unhappy, the schoolroom paid...If I thought my husband wasn't pleased with me, I didn't teach in tune...and my finding out of all this was what sent me so deeply into study of myself and of the whole human self in order to become not specifically a worthwhile teacher, but a worthwhile person first."

If you can see yourself in Warner's position (identification); if you can understand her feelings because they are very much like feelings you have experienced; if reading about Warner's experiences helps you express thoughts you may have suppressed (catharsis); or if you have a better understanding of your own emotions and conflicts because of having read her book, you have experienced bibliotherapy.

Using Bibliotherapy in Schools

For teachers, bibliotherapy simply refers to the reading of books to aid in modifying the attitudes and behavior of young people. The bibliotherapeutic process is based upon the relationship between personality dynamics and the vicarious experience of reader interaction with literary material.

*This section on bibliotherapy is abstracted from:
Estelle L. Fryburg, "Bibliotherapy: Diagnostic and Instructional Procedures" (Unpublished paper, 1979).

**Sylvia Ashton-Warner, Myself (New York: Simon and Schuster, 1967), pp. 9-11.

Readers preceive and interpret according to their own needs, desires, and background experiences. For example, as students read about a character in a book, they may experience a positive identification and their own self-concepts may be enhanced; or the experience may be negative and they may project personal frustrations and a sense of malaise onto the character.

In order to implement bibliotherapy, books (or other media) must be available through which the reader can see the relationship between literature and real life problems.

Fantasy---The Bibliotherapeutic Effect on Fairy Tales

Controversial opinions have been voiced concerning the use of fairy tales as literary material for children. There are those who question, and indeed many deplore, the values fairy tale characters represent. The "evil" of the witches and the trials and tribulations of the "good" hero, it is argued, are unnecessarily anxiety-provoking for children. The anxiety manifests itself in nightmares which, it is asserted, are unnecessary.

On the other hand, there are others, represented by Bruno Bettelheim, who propose that, "...of the entire children's literature...with rare exceptions...nothing can be as enriching and satisfying to child and adult alike as the folk fairy tale."*

Bettelheim maintains that the message fairy tales get across to children is that a struggle against severe difficulties in life is unavoidable and is an intrinsic part of human existence; but that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious.

Some of the themes identified by Bettelheim as intrinsic to fairy tales are:

Death or rejection of a parent
Old age
Sibling rivalry
Pleasure versus reality
Hope that the simple and the meek can succeed

It is maintained that the fairy tale is therapeutic because readers find their own solutions, through contemplating what the story seems to imply about their own inner conflicts at this moment in their own lives. The content of the chosen tale usually has nothing to do with the readers' external lives, but much to do with their inner problems which seem incomprehensible and hence insolvable (Bettleheim, p. 25).

*Bruno Bettelheim, The Uses of Enchantment. The Meaning and Importance of Fairy Tales (New York: Alfred A. Knopf, 1976), p. 5.

Materials and Guidelines for Implementation

Although the word bibliotherapy implies the use of books, it is not necessary to employ books alone. Pictures and recordings, e.g., stories and myths on records can be used to initiate the process. Read aloud in the beginning. Then employ this material to develop initial reading vocabulary.

Of special value are current materials--magazines, newspapers. One of the problems with adolescent non-readers is that along with the inability to read goes the lack of confidence in their own opinions, thoughts, and ideas or anything else to say. The discussion of current material enables them to take something from the classroom and contribute it to conversations with peers in other classes and with adults. As students see others responding to what they are saying, not only does their self-concept improve, but also their commitment to the instructional program. It becomes relevant to their lives.

Guidelines

To implement bibliotherapeutic procedures, know your students! Consider the developmental levels and the needs of these students, and ask, "What specific learnings do I want them to achieve?"

> At the first reading do I simply want them to enjoy the story?
>
> Do I want to give them a clearer understanding of their immediate environment and of their own motives and behavior?
>
> Do I want to bolster their sense of worth as individuals, or give them a belief in social equality?
>
> Shall I try to help them see, hear and be sensitive to the world around them?
>
> Do I simply want them to enjoy the story, or to reflect on "values"?
>
> Do I want them to reflect on values the author is presenting and decide if they agree with the author?

As teachers, if we accept the premise that along with teaching goes guidance which promotes the personal growth of the student, then it follows that in planning reading activities, the teacher uses the situation as an opportunity to promote specific learnings for the student. This means that you know each student, and have a clear idea of the learning objective being pursued.

Never point out the moral of the underlying theme but help the students to generalize through skillful questioning. It is hoped that the students will get the message. If none of the students can present the meaning of the selection, go beyond the developmental level of the students and go back to an earlier stage.

AN ANTHOLOGY OF SOURCES OF BIBLIOTHERAPEUTIC BOOKS

Altemus, Evelyn Goss. "Books for the Young Disabled Readers," Library Journal, XCVIII (October, 1973), pp. 3161-3164.

Dunn, Anita and Jackman, Mabel. Fare for the Reluctant Reader. 3rd ed. Albany: Argus-Greenwood, 1964.

Emery, Raymond C. and Houshower, Margaret B. High Interest Easy Reading for Junior and Senior High School Reluctant Readers. Champaign, IL.: National Council of Teachers of English, 1965.

Flandorf, Vera. Books to Help Children Adjust to a Hospital Situation. Chicago, IL.: American Library Association, 1967.

Homze, Alma. "Children Face Themselves Through Books: A Bibliography," Elementary English, XLI (November, 1964), PP. 788-792.

Riggs, Corinne W. Bibliotherapy. Newark, DE: International Reading Association, 1971.

LEARNING STATIONS

A comprehensive Communication Arts-Reading program may be structured around Learning Stations or Centers established at fixed places in the classroom. Each station can be equipped to address a curriculum area, a particular instructional program, etc. One format which accommodates various components of the integrated Communication Arts-Reading program is structured as follows:

1. The Viewing/Listening Center

   Students listen to audio-tapes, records (some "read-alongs" for books); view filmstrips; study photographs, posters, illustrated magazines, art books.

   Students create their own audio-tapes, listen to other originals; create their own illustrated stories, magazines; produce their own filmstrips, photographs, etc.

Materials

Record player/records
Audio-tape player-recorder/recorded and blank tapes, headphones
Filmstrip projector/filmstrips, printed and blank
Camera/blank film, photo collections
Posters
Illustrated magazines (some to cut up)

2. The Research Center

Students gather here to work on projects, both individual and group, which call for study and research.

Materials

Writing and construction paper
Crayons/Magic Markers/Pens
Content area textbooks
Dictionaries
Encyclopedias

3. The Writing and Publishing Center

A place where students do original writing and duplication for individual or group publications.

Materials

Writing paper
Pencils/Pens
Typewriter
Erasers and "white-out" liquid
Stencils for alphabet, numbers, designs
Blank rexograph and mimeograph stencils
Stylus
Stapler, scissors, cellophane tape
Story-starters (pictures, realia, headlines, etc.)

4. The Leisure Reading Center

This should be a quiet, comfortable area, removed from other centers, where students can enjoy sustained silent reading.

Materials

Comfortable chairs, cushions, rugs
Collection of story books, anthologies
Magazines
Newspapers

5. The Gaming Center

This center provides for educational games that reinforce instruction and recreational games that offer a "change of pace."

Materials

Blank pads of paper and pencils (for Hangman, G-H-O-S-T)
Scrabble
Word games
Blank index cards, folders, magic markers (for creating games)

Learning stations or centers are an excellent organizational strategy for differentiating instruction based on individual needs.

CORE OR THEME-CENTERED CURRICULUM

This type of organization can embrace either the major curricular areas or just reading, or reading and math, or whatever combination is chosen. The essence of the Core Curriculum is that it evolves from a stated problem or a particular interest, posed by the teacher or by the teacher and students together.

Example: "How does drinking water get to the kitchen sink?"

Students engage in individual guided study in order to "solve" this problem. One student may be able to find relevant answers in a primary level reader, another in an encyclopedia, another from a tape recording, another from a silent film, and another in a personal experience. Students use and develop their own reading skills and preferred learning styles, all the information is brought together into a unified class effort. This unification may take the form of a written, illustrated report, a dramatic presentation, a 3-dimensional representation, or whatever is decided.

The complexity of the problem and the duration of the work are adapted to the maturity and attention span of the students. Work on a core problem or a theme may be planned for one day, one week or one month, but always culminates before boredom sets in.

The teacher functions as guide and facilitator, providing needed information and checks (informal questions, tests, etc.) on each student. Suitable materials (books, tapes, films) and experiences (e.g., a trip to a reservoir or an interview with a plumber) are arranged in advance, or located in the course of the project.

Parents as Partners

Parents are the first--and the only permanent--teachers of their children. By enlisting parental support for the school program, a teacher acquires an invaluable partner.

Parents are vitally concerned with the education of their children, especially when it has not been successful. At that point, parents' disappointments, frustrations and anxieties can be even greater than their children's. As responsible adults, they are worried about their children's future and burdened by feelings of helplessness. By involving them in the development and implementation of educational goals, you can help parents become more effective and, thus, ameliorate negative feelings.

The teaching role of parents is embedded in their broader role of nurturer. The teaching/learning process is an integral part of daily family life. The professional teacher can help parents maximize this process without attempting to replicate formal lessons at home. The informal character of learning at home provides a unique opportunity for applying and transferring the results of formal lessons at school.

The teacher-parent relationship can help you become more effective as well. Parents are in a unique position to share important insights into children's interests, fears, favorite foods and hopes for the future. These understandings can be critical to the planning of meaningful lessons and the creation of a nurturing classroom environment.

In meeting with parents, you should share:

The Student's Educational Status

This is always done in the positive.

> "Maria paints such beautiful pictures. She has read two books already this year and we expect she will read many more."
>
> "George is feeling more confident about improving his reading. He has been asking for my help more often."

Thus, while tacitly acknowledging the problems, point attention toward positive behaviors that need to be encouraged both at school and at home.

Teacher's Plan for Improving Reading Ability

"Sarah is ready to read words that have several syllables. This will be difficult at first, but we plan to use this method (illustrate) and these materials (exhibit)."

"John is now the attendance monitor for class. In this job he is responsible for the daily attendance report, which means counting those present, reading the directions for reporting, and then writing the numbers in the correct columns. This should help him in following instructions on a written test."

Questions About the Student

"Jane seems to be very independent. Is she that way at home?"

"Sam talks a lot about football. Does he play football or go to games?"

Suggestions for family activities which help to improve reading proficiency, include:

CONVERSATION

Since printed language is a representation of oral language, improved use of the latter will reflect on the former. Parents should be encouraged to engage their children in meaningful conversation, and to attend when the children speak to them. Sharing of daily experiences ("I saw the weirdest person on the bus this morning..."), future plans ("What do you think we should do next Saturday?"), and ideas ("I think Joe Smith would be a great Mayor.") provide exercises in oral comprehension that are directly paralleled in reading comprehension.

AUDITORY AND VISUAL SENSITIZATION

Parents have many opportunities to help children improve sensitivities to sights and sounds. Children can be asked to set the table (noting left/right positions of utensils), mate socks (noting color, size, patterns) listen for the "downstairs buzzer" or the "baby crying." Parents can actively teach characteristics of sights and sounds, e.g., "Look at that long, skinny gray cloud," or "Jim has a much deeper voice than his father."

GAMES: VERBAL AND NON-VERBAL

Children should be encouraged to locate information for themselves and others by using telephone directories, menus, supermarket flyers, road signs, etc. A shopping trip can become a real "reading laboratory." Children should be encouraged (helped) to write their own "thank you" letters, party invitations, etc.

LEISURE READING

Children should be encouraged to read silently or aloud. Parents and older siblings should set aside time and place for listening to them read, or for reading aloud to the child: storybooks for younger children, newspaper articles for older ones, etc. Parents serving as role-models are a positive force in the development of a positive attitude regarding reading.

Note: When reading aloud, the child needs to be seated so that the printed page is fully visible. In this way, the correspondence between oral language and its printed form is made apparent.

PARENTS AND CLASS TRIPS

We urge you to invite and encourage parents or other caring adults whom they designate, to take their youngsters on trips during the year's program and after its conclusion. We believe that this type of shared activity is an important contribution which parents can make to the GATES Program throughout the school year. In order to capitalize on studies and to maximize good attitudes, a series of trips in which children and adults can share their enjoyment as well as their learnings should be a part of every student's curriculum.

While the classroom is surely the center for learning for our students in the GATES Program, there are vast resources in the city and its surrounding areas which should be used to motivate, teach, and apply learnings. These help to make school studies become real, bring them "upfront," and help students see their work as part of the world in which all of us live.

In addition to the usual recreation places and excursions, there are many fine parks, sites, places to visit at minimum cost. Some of these are not too far distant from the family home.

This is a time for parents and youngsters to work and play together in pleasant surroundings. A trip should be chosen for its impact on children's lives, to provide a sense of history and people, to get new ideas about future careers, or to see firsthand what has been read, said, and heard. Even more, trips should bring enjoyment and happiness to those engaged in mastering their academic studies.

Parents can share their youngsters' progress by taking them on trips during the weekend or on free time during the week. We suggest that you use the listing of trips in this section of the manual as a starting point. (See Appendix O). Either reproduce the list as printed, or select those trips which are most appealing and appropriate for your class. This is particularly true of brief, neighborhood trips in the surrounding community, or to lakes, beaches, and parks at the edges of your community. By all means, add to this list those trips which you and/or your students have taken and can recommend to others.

Homework

Learning does not begin and end with the school day; it is a continuous process. Homework should serve as an extension of this learning process. What is learned and performed in school may be reinforced and/or enriched through homework.

Assign daily homework (1 hour) and evaluate the results. Students and parents are active partners in the homework process.

Homework assignments should have a specific purpose--students and parents should be made aware of this purpose. They should know not only what the student is to do to fulfill the assignment, but why she or he is to do it. In this way, homework is no longer the isolated exercises that students feel are given as "punishment", but the natural follow-up of the school's daily work.

Teachers -
- establish a daily pattern for homework assignments so that students and parents can plan other activities accordingly.
- develop out-of-school assignments which reflect or expand what has been taught, and can be completed by the student independently.
- check to see that each student clearly understands what is expected by the assignment.
- check to see that books and other materials are available.
- monitor efforts made as well as results of the assignment.

Students
- take responsibility for writing down the daily homework assignment.
- make sure they have the books or other materials needed.
- complete and submit each assignment on time.
- bring to the teacher's attention problems that arise in connection with homework assignments.

Parents
- provide uninterrupted time and quiet space where the student can do homework.
- encourage the student to make a consistent and sustained effort.
- praise student's effort.
- communicate with the school if problems arise: e.g., assignments unclear; too difficult/too easy.
- be available for assistance, but allow the student to work independently.

There are various types of homework assignments that may be given to students. Homework does not necessarily have to include written work, but may consist of reading a book in preparation for a book report (written or oral), or certainly reading for pleasure. Another type of homework assignment might entrail the preparation for a pantomime (see page 78), improvisation (see page 78) (with or without puppets), choral reading, (see page 78) or readers theatre production (see page 80). You might also assign the class to make specific observations in preparation for a piece of narrative or description writing: This doesn't mean that you can't give specific questions or exercises or homework; it simply means this should not be the only type of homework assigned.

The kinds of homework assignments that can be given are endless; what is of paramount importance is that they be purposefully stimulating and creative. If not, many students tend to become bored and resentful of the assignments and eventually will not do them.

EXPERIENCING SUCCESS

Every opportunity needs to be offered in which the student--especially the one who has failed--can experience success and a feeling of competence. These experiences need to be commented upon in verbal and non-verbal communications, e.g.: "Good job. You read that well!"; a smile or a pat of approval.

PARENT WORKSHOPS

Any meeting with a group of parents should include their active participation in experiencing an aspect of their children's school life, including:

- Role playing in which the parents assume the role of students in a classroom simulation.
- Parents reviewing children's work samples.
- Teacher posing a real problem whose solution requires the help of the parents.

Parent-teacher meetings need to be dialogues: both parents and teachers have much to learn about the child. You can gain valuable insights into students' habits, fears and hopes. The parent can learn about student's learning styles, peer relationships and instructional programs.

Students are the ultimate winners when the important adults in their lives are united in their goals and their practices.

Recordkeeping

Maintaining written records and plans of children's instructional program serves many purposes.

Student's progress is documented i.e., not left to any individual's recall.

Students, teachers and parents may periodically review what has been taught, what needs to be learned next, etc.

Students' other teachers--or future teachers--can continue instruction in a relevant sequence.

Students who move from one GATES Class to another, can take with them an educational record that will assure continuity.

Projects

Projects offer a splendid opportunity to accommodate individual interests and abilities. Above all, they offer options to the pupils and ideally serve to build up their self images.

The aim of all Communication Arts projects is to intertwine all the language arts strands into a meaningful activity and offer a "multitude of language" experiences.

A project can:

. provide a motivational activity.
. serve as a culminating activity.
. serve as a vehicle to utilize individual interests.
. integrate the language arts with a content area activity.

Projects require considerable planning. Collecting data or objects requires the use of many study skills such as ordering, arranging, and sequencing, as well as problem-solving skills. You may find it necessary to give some mini-lessons in order to help the pupils acquire them.

After the individual students or small groups have decided on their projects, teach the varying information-gathering techniques such as:

. interviews.
. research.
. observations.
. eyewitness reporting.

It would be useful to have materials that could serve as models by providing a sample.

> Focus on a concrete goal, such as a class trip, cake sale, etc., and WALK THE STUDENTS THROUGH THE STEPS OF A PROJECT, using problem-solving techniques. Encourage considerable discussion and interaction along the way.

Once the students have started their activities, it is still necessary to oversee the projects by doing "maintenance" work, by spurring them on to keep the project going, by teaching what the students need to know in order to bring the project to successful fruition.

When preparing the project, the small groups or individuals should:

. Decide what the final product or outcome will be.
. Determine what has to be done.
. Determine in what order things have to be done.
. Determine who will do what.
. Arrange a time schedule to share ideas and work together in class. Use suggested time slots for this.
. If work is to be done outside of class, arrange a schedule.

As much as possible, once started projects should be self-directed or involve a minimum of teacher direction. This gives you an opportunity to work closely with individuals or small groups.

Trips

Discuss the subject of trips with your class. Ask for their ideas and suggestions, and for their reasons.

List on the chalkboard or other means, the trips with which you and the students are familiar, adding any and all trips which are new to you or to them.

Compile a Trip List for your class. (See Appendix R for suggested list of trips.) If possible, share ideas with other GATES classes.

With your class, compose a cooperative letter to parents, telling them about the importance of trips to their children, and asking them to take their children on one or more trips over the next few months.

Guide students to write their own individual letter asking their parents for help and support by taking them on specific trips of their choice. In either case, include the Trip List with the letter.

Set aside a time for Trip-Talk during the week:
Sharing experiences on the trip.
Displaying and sharing snapshots, postcards, or other visual realia.
Encouraging students to describe a particular trip taken, so their friends can visualize it clearly.

Why was this trip chosen? Who did the choosing?
Who went on the trip? Was this the student's idea or someone else's?
How did you get back and forth? Where exactly did you go?
Were there any incidents you can tell us about?
What is your recommendation about this particular trip?
Is it worth taking? Why or why not? Was it exciting, different, or like another trip you have already taken?
In what way or ways did this trip teach you something you did not already know? or something you will always remember?

Follow-up:

On a bulletin board in your classroom, allow students to display their trip-related materials (photos, postcards, maps, timetables, schedules, brochures, printed materials about the site) and their own work which relates to the trip (writings, drawings, magazine articles). Wherever possible, apply trip learnings (vocabulary, geographical learnings, etc.) to your curriculum. Is there a book, poem, or an article which will help to extend the trip experience for this students? How can you tie these experiences to basic skills in your classroom? How can you build on the motivation of the trip? Arrange for sharing times during which students can converse freely with a small group of peers about the trips which they have taken.

PART II: LESSONS AND THEMES

Introduction

The purpose of Part II is to illustrate in lessons the inter-relationship of the four language processes - listening, speaking, reading and writing. As stated in the introduction to the Communication Arts section of Minimum Teaching Essentials:*

"Spoken and written language is the heart of the Communication Arts curriculum. The purpose of all language is to communicate. The speaker must speak so as to be understood; the listener must learn the skills of effective listening; the writer must develop the skills for communicating complex ideas; the reader needs all the complex skills necessary to absorb the written ideas of others...

"As students mature physically and psychologically, their language skills spiral upward and outward together. The more words and ideas they can utter and understand, the more words and ideas they will be able to read and write...

"Thus, the goal of the Communication Arts is the development of language power so that students may engage effectively in communication with others orally and in writing, react perceptively to the spoken and written word, gain information from written and recorded materials, and understand the effects of communication on thinking and behavior. Ultimately, the goal is to grow in human understanding, in sensitivity, in responsiveness, and in creativity. At all times the student must be made aware that all the processes and skills taught in the Communication Arts curriculum are a means to this desirable end."

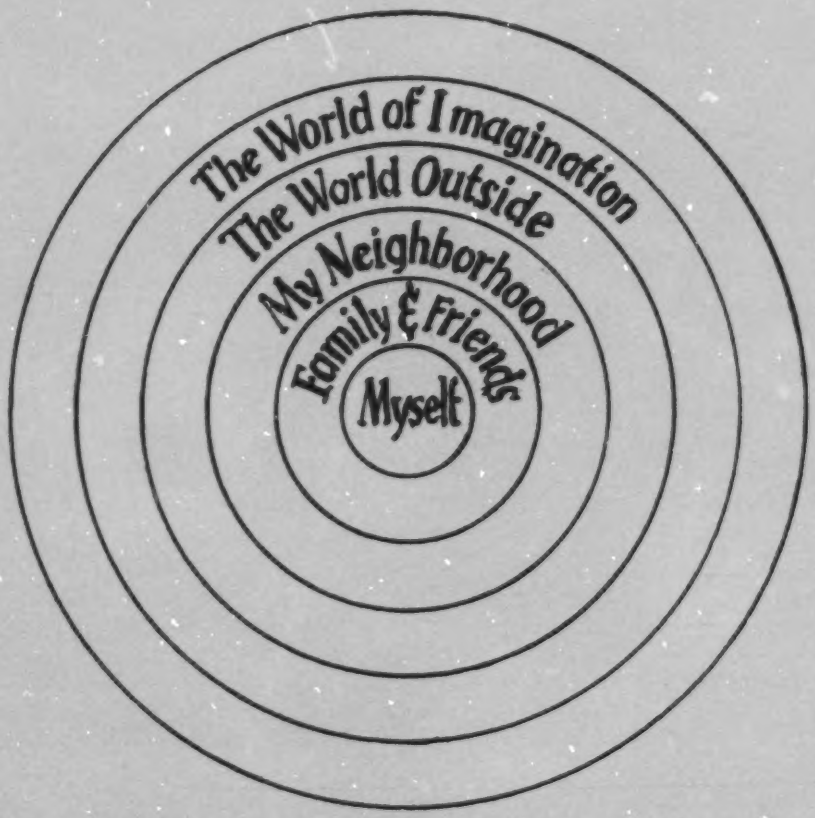
*Minimum Teaching Essentials. (New York City Board of Education, 1979).

OVERVIEW - THEMATIC APPROACH

As a way of giving unity and structure to the Communication Arts-Reading Class, we suggest a thematic organization for periods of 4 to 6 weeks throughout the year. In so far as possible the theme will serve as the focus for the literature and related writing, speaking, and listening activities, and may sometimes be related to the newspaper, journal writing, and sustained silent reading activities.

> "Much of value can result by organizing instruction in topical or thematic units, so that children repeatedly use a similar core of concepts and vocabulary terms in reading, writing, and speaking over a period of weeks. In so approaching instructional planning, the basic thematic ideas serve, in effect, as advance organizers for the instructional activity that is to follow."*

Therefore the themes may represent the ever-widening circles of human experience, beginning with oneself, and extending outward to Family and Friends, My Neighborhood, The World Outside, and the World of Imagination. The teacher may wish to introduce other units of interest to the class, e.g., The City, The World of Animals, The World of Sports, and the like.



*James R. Squire, Instructional Focus and The Teaching of Writing (Columbus Ohio: Ginn & Co.).

Each day of the week will consist of 120 minutes of Communication Arts-Reading related activities, so that students will be immersed in all aspects of thinking and communicating through language.

The time allocations are suggested, and you may make adjustments and modifications. Some segments may be omitted on a particular day and another activity expanded. We suggest that if the schedule is too full, you follow a plan whereby, for example, journal writing may alternate with newspaper reading. We do believe that a set schedule is helpful to students in giving them a sense of form and continuity.

The weekly literature lesson plan for the first day of each thematic unit is followed by suggested activities. Teachers will add additional literature lessons related to the theme from the classroom textbooks and trade books.

Homework should be assigned on a daily basis and may consist of follow-ups to class work involving such activities as:

- recreational reading;
- brief writing assignments including preparation for writing that will be done later;
- preparing oral talks;
- project work including interviewing, taking polls, charting, making eye witness observations of the neighborhood;
- reviewing for tests;
- assigned reading in readers or content area texts.

The suggested time allotment for homework is 60 minutes, part of which may include recreational reading.

(Also see p. 102 for guidelines on how parents can provide support for their children's homework habits.)

USING THE UNIFORM LESSONS

Uniform lessons for the first week of the year are provided as suggestions. It is hoped that they will be useful during the organizational period when all books appropriate to the needs of the individual class may not yet have been acquired, awaiting assessment of pupils.

It is hoped, too, that in these lessons the emphasis on optimism, on employment, on a new beginning for the GATES pupils, and on getting to know one another in a supportive climate will be sustained.

It is expected that you will make adaptions according to your own teaching style and strength and in line with the special needs of the exemplary or optional program selected.

The time allotments are flexible and subject to your judgment.

General Outline for a Communication Arts Reading Class

(120 minutes--at least two [2] consecutive periods per day)

1. DO NOW

   A. Journal Writing (5 minutes)

   Write (as you read in SSR) but keep your eyes on the class, and encourage those who stop to continue. Check off in record book that entries have been made to give credit, but do not read the students' journals.

   B. Daily Newspaper Activity (10 minutes)

   Introduce students to newspaper through feature articles (e.g., horoscopes, "Dear Abby," Inquiring Photographer).

   Read and discuss articles. Then move onto news, beginning with local news, human interest stories, sports.

   Continue with national and international news, even if reading is limited to headline and lead.

   Examine pictures, ads, TV and movie reviews.

2. WHOLE-CLASS (OR LARGE GROUP) INTEGRATED LITERATURE LESSON (35 minutes)

   (To be used at least 2-3 days per week)

   Discuss before reading to motivate or familiarize students with background concepts needed to understand the selection.

   Read the selection.

   Ask questions to make sure students understand the contents, and any new words.

   Discuss students' reactions.

   Suggested Follow-Ups

   Role-play the story; or

   Dramatize, using author's dialogue or student-improvised dialogue; or

Have students use theme of reading selection as spring-board for their own writing; or

Have students offer alternative endings (oral or written).

OR

3. CONTENT AREA READING (Alternative to 2) (35 minutes)

(To be used 2-3 days per week)

Use materials such as: biographies of people in the sciences, history, or the arts; interesting selections from textbooks, newspapers and magazines.

Begin with discussion based on a situation, event, experience, with which students have some familiarity. Reinforce by pictures, realia.

Discussion before reading to orient children to concepts, vocabulary.

Reading of passage, with directed questions.

Discussion to insure comprehension.

Students describe, or write, a brief summary of an experience related to the selection.

Dramatization, role-playing, pantomime, if material lends itself to those treatments.

4. PERSONALIZED INDIVIDUALIZED TUTORIAL PROGRAM

Give individual or small group instruction, based upon diagnosed needs. This should be related to larger group instruction and provide opportunities to practice and apply skills.

5. SUSTAINED SILENT READING (20 minutes)

(At least 2-3 times per week)

Students read books or magazines of their own choice.

6. WRITING (25 minutes)

(To be used at least 2 times per week)

Students tell about and then write about an experience related to the selection.

OR

7. PROJECTS (25 minutes)

(To be used at least 2 times per week)

Students work individually, or in small groups, on self-selected projects, generally tied to a theme; e.g., neighborhoods, personal hobbies or interests, careers, family and friends.

Project work will give opportunities for developing thinking processes, problem-solving, interviewing, classifying and organizing techniques.

All of the components of the Communication Arts will come into play.

8. ORAL READING (10-15 minutes)

(At least 2 times per week)
(By the teacher, or occasionally using recordings)

Read aloud a narrative episode, short story, myth or fairy tale, narrative poem or light verse.

Reading for purpose of student enjoyment and for development of language awareness.

Oral reading material should be on the frustration level to expand comprehension of content.

9. HOMEWORK

Daily Assignments.

10. PREVIEW

Share briefly with the students the plans for the next day's lesson, or for the coming week.

Uniform Daily Lessons

Day 1

Activities	Time
1. Introductions (Listening and Speaking Activities)	15 minutes
2. Reality Session Why Are We Here?	15 minutes
3. Getting Started Explain the special advantages of this class, class routines, organization, materials needed (e.g., notebooks, pencils, etc.)	10 minutes
4. Literature Lesson on Theme of Myself	30 minutes
5. Interest Inventory Administer interest inventories.	15 minutes
6. Exemplary or Optional Program Instruction Period. Follow instructions of the program selected.	30 minutes
7. Oral Reading by Teacher. Choose an exciting or humorous story or an episode of a longer piece to be read with panache.	5 minutes
8. Homework With students, pick 5 words from discussion, e.g., promotional, reality, indi vidual, to put on their vocabulary lists and write a sentence for each.	
9. Preview of Day 2 "We'll start our personal journals."	

Activity 1 Day 1

GETTING TO KNOW YOU*

PERFORMANCE OBJECTIVES Students will be able to:

. identify each other and teacher by name.
. use descriptive adjectives while speaking.

DEVELOPMENT

1. Acting as model, introduce yourself to Student #1 combining a descriptive word that starts with the same sound as the first letter of your name. (Example: I am terrific Tyrone.)

2. Have Student #1 repeat what you have said, and add his or her name. (Example: You are terrific Tyrone. I am merry Maria.)

3. Have Student #2 repeat what you and Student #1 have said, and add his or her name, and so forth. (Example: He is terrific Tyrone. You are merry Maria. I am beautiful Beulah.)

4. When the sequence becomes too long, start the game over again, with the next student becoming No. 1.

5. You may need to use several students' names as examples, perhaps writing them on the chalkboard to draw attention to the matching initial sounds.

6. After the game is played, ask the students to write anonymously about how they felt playing the game.

7. Share the students' comments, reading them aloud, accepting both positive and negative responses, and commenting sympathetically.

*Excerpted from Writing Every Day Generates Excellence (WEDGE), Brooklyn: New York City Board of Education, Division of Curriculum and Instruction, 1981.

Activity 2 Day 1

WHY ARE WE HERE?

PERFORMANCE OBJECTIVES Students will be able to:

. understand why they are in this class.
. appraise how to make the most of the opportunity.

MATERIALS

Copies of poem "Dreams" by Langston Hughes, one for each student.

DEVELOPMENT

(Listed below are some suggested questions the teacher may wish to ask.)

1. "Some babies walk at 10 months, others at 18 months. Some babies say ma-ma or da-da at 8 months, and others at 20 months. Yet we all learn to walk and talk. Why don't we all learn to walk at 10 months? Talk at 8 months?" Elicit: individual differences.

2. "Some people are outstanding at basketball, baseball, tennis, dancing. Why aren't we all super in any one or all of the above?"

3. "Just as we are all different, we learn how to read at different times depending on many things: What things?"
   Elicit: health, attendance, lack of interest, instruction that didn't "grab" you, etc.

4. "Why are we here?"
   Elicit: to raise our reading scores and get more time to grow.

5. "What can you do to help yourself to reading success? Take a little quiz--number slip of paper from 1 to 4. I will read the questions to you. Answer only 'yes' or 'no.'"

   1. Do you do your homework watching TV?
   2. Do you do your homework listening to music?
   3. Do you do your homework at a different time each day?
   4. Do you do your homework when it is assigned?

6. Discuss answers: "What things work for you when you do your homework (e.g., reading aloud)? What do you feel you can do to improve? What can I do to help you?"

7. Write the word "dreams" on the chalkboard.
"What does this word mean to you?"
List ideas on chalkboard. (Responses may include wishes, nightmares, daydreams, hopes, what I want to be when I grow up, etc.)

8. "Let's cross out the words that tell about the kind of dreams you have when you are asleep.
Today we want to talk about dreams that can become real - that you <u>want</u> to become real."

9. "Who can you have dreams/hopes for, besides yourself?"
Draw chart on chalkboard:

Yourself	Family	Friends	Your People	The World

"What kind of dreams might you have for yourself? For the world? Why should you hold on to your dreams?"

10. Distribute copies of Langston Hughes' "Dreams."

11. Langston Hughes begins his poem by saying, "Hold fast to dreams." Hand the end of a ruler or string to student. Tell him or her to "hold fast" to the end because you are going to try to pull it away. "What does the word 'fast' mean - the way I am using it now and Langston Hughes is using it in the poem?" Elicit: "tightly."

12. "Listen to the rest of the poem to find out what happens if you cannot hold on to your dreams." Read the poem aloud.

13. Develop a cause and effect chart.

Stanza 1

Cause		Effect
Dreams die	→	Life is a broken-winged bird

Stanza 2

Dreams go	→	Life is a <u>barren</u> field frozen with snow.

14. "Are the effects good? What should a bird be able to do? What should a field be filled with?"

15. The word "barren" is related to the word "bare." "What do you think a barren field looks like?"

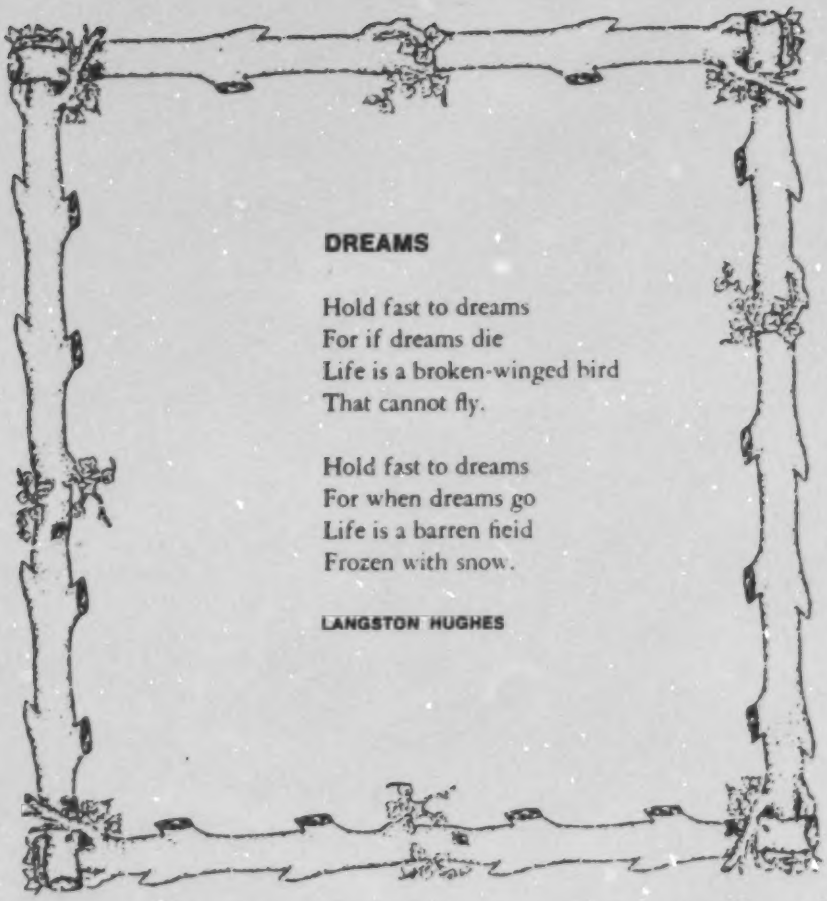
16. "How does this poem make you feel?"
    Reread the poem aloud.

17. "Do you feel sad? Or does it make you want to hold on to your dreams no matter what? Why?"

FOLLOW UP

A. "Write about your own dreams... for yourself, or your neighborhood, or the world." Display writings on bulletin board under heading such as "We will hold fast to our dreams."

B. Students may wish to illustrate stanza one or two.



DREAMS

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

LANGSTON HUGHES

*Langston Hughes, Poetry Lives! (Evanston, Ill: McDougal, Littell & Co.,1975)

Activity 3 Day 1

LITERATURE LESSON:

"IN TROUBLE (THE LIFE OF SALLY STRUTHERS)" by Kenneth Kieszak

PERFORMANCE OBJECTIVES Students will be able to:

. note and remember details about a girl's early life and her later life.
. relate story details to their own experiences.

MATERIALS

Copies of "In Trouble (The Life of Sally Struthers)" by Kenneth Kieszak, one for each student; quiz.

DEVELOPMENT

1. Show picture of Sally Struthers, if one is available. Ask students if they know who Sally Struthers is, and encourage them to share whatever information they may have about her.

2. Call attention to title of short biography and write it on the chalkboard. Tell class, "Let's read to find out what kind of 'trouble' she had at school. As we read, let's try to remember details about her early life and her later life."

3. Put underlined phrases on board and explain that early life refers to time before Sally became an actress. Read opening passages aloud, up to "This time she has gone too far," as students follow along in their texts. Ask what the last line implies. "What does this tell about something in her early life?"

4. Have students read remainder of story silently as you circulate to give assistance to individuals at their desks; or read aloud and have students follow along. Administer a short quiz in class and check. Note any students with special problems.

5. Use some of the following questions and lead the class in a discussion for greater comprehension and appreciation.

   a. "Why was Sally a class clown who was always fooling around?"
   b. "What did she dislike about her home life?"
   c. "When did Sally settle down and start working in school? Did this payoff? Explain."
   d. "What special things did she achieve in high school? What does this tell us about her?"

6. "Do you think you'd like to have a friend like Sally in school? Why or why not? Tell us about this; then write a paragraph telling us why you feel this way."

IN TROUBLE

All the lights went out. The students sat back. They were ready. The seventh-grade play began.

Two teachers stood in the back of the hall. They talked. "Well, here goes," one of them said. "This is my class. Let's see what they've learned."

The other teacher smiled. "Yes, we'll see," he said. "Maybe they should be on Broadway."

The two teachers laughed. Then they walked over to the spotlight. "Get ready!" one of them said. "Put it on now. Shine it on the students."

The stage lit up. Everything looked just right. The teacher smiled. Then he stopped. "What is that?" he yelled. "What is that light? Where is it coming from?"

"I think it's one of the girls on stage," the other teacher said. "It's that small, chunky one. You know, the one who wears those corrective shoes. She has a silver tooth. The light is bouncing off it."

"I don't believe it," the teacher said. "It's Sally Struthers again. This time she has gone too far."

The teacher went behind the stage. He was angry. "Sally," he yelled. "Close your mouth! You're blinding the audience."

Sally closed her mouth. "Oh, boy," she thought. "Now I'm really in trouble. And I didn't even do anything. It's not my fault that my front tooth got knocked out. I wish the dentist had put in a false white tooth. Why did he have to give me a silver one?"

After the show the teacher spoke to Sally. "OK, Miss Struthers," he said. "What happened? Is this one of your jokes? What do you have to say?"

Sally explained. The teacher listened. At first he did not believe her. Sally's conduct was not good. Teachers called her a troublemaker.

Sally Struthers was the class clown. She was always fooling around. This way she got attention. She was lonely.

When Sally was seven years old, her parents got divorced. Her father left. He seldom came to see her. "I'm too busy," he always said.

Sally tried to understand. She knew a doctor was busy. But still she wished he could find time for her. She missed not having a father.

Kenneth Kieszak. "Sally Struthers - In Trouble", Journeys to Fame, A Collection of Short Biographies, (New York, N.Y.: Globe Book Co., Inc., 1978).

Sally was not happy at home. Her older sister was mean. She always called Sally names. "Hippo" was her favorite. She made fun of Sally's size and feet.

In the ninth grade Sally's looks improved. She was no longer ugly. The name-calling stopped. Boys began to notice her. She dated.

In high school Sally settled down. She worked hard. Soon she was an honor student. Her classmates liked her. They named her class president.

Besides studying, Sally did other things. She started the school's first girls' track team. She was also head cheerleader. After school she worked as a waitress. On Saturdays she was a drugstore clerk.

Sally liked art. She was good at it. In her senior year, her paintings won the high school art award. Everyone thought she would take up art in college. Instead she went to the Pasadena Playhouse. At this school, she would learn about acting. She studied there for two years. Her dream was to be an actress.

Sally graduated in 1967. Job hunting began. Los Angeles became her new home. Some small parts came her way. But most of the time she was not acting.

Sally had no money. In between acting jobs she did other things. Sometimes she was a cleaning woman. Other times she sold telephones. Once she even sold popcorn.

Then in 1970 she got a break. An actress was needed for a new television show. The show was "All in the Family." Two hundred girls tried out for the part of Gloria. Sally got it.

The show and Sally were both a success. In 1972 Sally won an Emmy Award. She was named the "Best Supporting Actress in a Comedy Series."

Sally Struthers was now famous. She got jobs in many movies and shows. Yet she found time to help her country. In 1977 she was named chairperson of the U.S. Savings Bond drive. She worked hard. President Carter thought so, too. On April 13, 1977, he showed his thanks.

Sally was in the White House. The President was holding a meeting. Yet when he heard Struthers was there, he stopped the meeting. He brought her in. He introduced her to all present.

Sally felt proud. A smile came to her face. "Wow!" she though. "If only my seventh-grade teacher could see me now."

QUIZ - "IN TROUBLE"

Directions: Underline the answer that makes the sentence correct. Remember that "early in life" means before Sally Struthers became an actress.

1. The word audience means:

   a. audition.
   b. theater.
   c. listeners or viewers.
   d. actors and actresses.

2. Which of the following awards did Sally win?

   a. Oscar
   b. Miss America
   c. Emmy
   d. Nobel Prize

3. Some people called Sally a troublemaker because:

   a. she was absent a lot.
   b. she was poor in school work.
   c. she was always fighting.
   d. she fooled around in school.

4. What jobs did Sally hold before she became an actress?

   a. cleaning woman and typist
   b. waitress and drugstore clerk
   c. model and salesperson
   d. baby sitter and messenger

5. This story teaches us that:

   a. We may change as we grow older.
   b. Once a troublemaker, always a troublemaker.
   c. Getting ahead is all luck.
   d. The best training to be an actress is to study painting.

Day 2

Activities	Time
1. Getting to Know Each Other Better Continue Listening and Speaking Activities Integrated with Writing	20 minutes
2. Journal Writing	20 minutes
3. Follow-Up to Literature Lesson	30 minutes
4. Introduce SSR	20 minutes
5. Oral Reading by the Teacher	5 minutes
6. Homework The class selects two additional categories for self-description and completes them at home.	
7. Preview Students will come to school with a newspaper, if possible, to be used in a discussion.	5 minutes

Activity 1 Day 2

GETTING TO KNOW EACH OTHER BETTER

PERFORMANCE OBJECTIVES Students will be able to:

- read a story and recall facts.
- incorporate new vocabulary into a WORD BANK.
- use descriptive words and phrases to describe themselves.

MATERIALS

Copies of "In Trouble" by Kenneth Kieszak, one for each student.

DEVELOPMENT

1. Review new and/or difficult vocabulary. Have students prepare word cards for a WORD BANK as described in the introduction on p. 68.

2. Review some facts about Sally Struthers and how people view her by recalling specific information in the story.

3. Reread story aloud to confirm these facts.

4. With students, discuss Sally Struthers by describing her in the way Sally Struthers views herself.

5. Have students think of their own life experiences and their own view of themselves by playing the following game:

   Using a picture of a cart, flower, or anim[illegible] say, "If I were a car, I would be a Volkswagen. Why do you think I would be a Volkswagen?" (Elicit reasons from class: you're small, you're cute, you're dependable.) "If I were a flower, I'd be a violet." (Elicit possible reasons.)

6. Make column on chalkboard with suggestions: (choose 3)

Animals	Food	Flowers	Cars	Character
lion	hot dog	daffodil	Cadillac	Captain Kirk
horse	lemon pie	iris	Chevy	J.R.
panther				
dog				

7. Instruct students to answer the following questions in their notebooks: "If you were an animal, what would you be? If you were a food, which would you be? If you were a character in a book or on a TV show, who would you be? Why?"

8. Model appropriate choices, such as: "If I were an animal, I would be a lion because I'm strong and brave. If I were a food I'd be a lemon pie because I have my sweet and sour moments."

9. Have students write their own explanations in their notebooks and then read them aloud to the class on a voluntary basis.

Note: This game will help you to see how students perceive themselves. It will also help the class to get to know each other better.

*Excerpted from Writing Every Day Generates Excellence (WEDGE), Brooklyn: New York City Board of Education, Division of Curriculum and Instruction, 1981.

Activity 2 Day 2

JOURNAL WRITING

PERFORMANCE OBJECTIVES Students will be able to:

- make an initial entry into a journal.
- demonstrate knowledge of procedures for daily journal entry.
- explain the purpose of a journal.

MATERIALS

Notebook or papers stapled together to form a booklet (for each student), and a writing instrument (pen, pencil, marker).

DEVELOPMENT

1. Explain what a journal is. Say: "Today we are going to start our journals. The first ten minutes of our daily program will be used to write in our journal notebook. A journal is a written record of one's experiences and feelings. Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they will write later."

2. Then lead into a discussion which will result in a journal entry for the day.

3. For example, in a "reality session" discuss with students "why we are here." Elicit responses concerning improvement of reading scores and preparation for high school.

4. With students write in journals. Date the entry and write comments, perhaps telling how they feel about this program. Writing should be kept in a notebook or folder for future daily use. Entries will be dated and kept in chronological order.

Activity 3 Day 2

FOLLOW-UP ON STORY:
'IN TROUBLE"

DEVELOPMENT

1. "Does Sally's story remind you of experiences of your own? Of the experiences of others you know? Do you know of any class clowns or 'troublemakers' (not in our class) who changed as they went through school or in later life?"

2. Students offer personal experiences brought to mind by the story (appearance in school play, getting into "trouble" for clowning around, winning a school award, starting a team outside of school, helping in a drive of some kind, problems with siblings, working hard to pass a particular subject, etc.).

Activity 4 Day 2

SUSTAINED SILENT READING

PERFORMANCE OBJECTIVES Students will be able to:

. select a book to read from a collection of reading materials available in the classroom.
. read quietly for a sustained period of time.
. read independently for enjoyment.

MATERIALS

A class library which includes a broad range of trade books, anthologies, magazines for young people, class magazines, and newsletters.

See page 74 for complete instructions on development of Sustained Silent Reading.

Activity 5 Day 2

PREVIEW

Review activities of the day; what was taught, learned, and completed.

Preview lessons for the next day. Daily activities will include journal writing and sustained silent reading. "Tomorrow we will talk about the things in which we are interested."

Activity 6 Day 2

HOMEWORK

Students write their names down the left side of the page. Using the letters of their first name and/or last name, they list words that describe themselves, each beginning with a different letter of their names, e.g.:

M - marvelous

A - active

R - regal

Y - young

Ask them to try to make the words as interesting and self-descriptive as they can.

Day 3

Activities	Time
1. Journal Entry (Listening and Speaking)	10 minutes
2. Introduction to the Newspaper	15 minutes
3. Follow-up Literature Lesson Vocabulary lesson related to the story "I Have Feelings."	20 minutes
4. Sustained Silent Reading	15 minutes
5. Continued work in optional and exemplary programs	50 minutes
6. Oral Reading by the Teacher	5 minutes
7. Homework Pupils continue newspaper activity for homework by selecting a headline and writing 1 or 2 sentences about the event.	
8. Preview Share with the class the importance of reading in all subjects.	5 minutes

Activity 1 — Day 3

JOURNAL WRITING

Have students write in their journals for five minutes on topics of their own choosing. Offer suggestions, if necessary, such as:

10 or 15 things you like to do.
Star things you like to do best.
Check things you like to do alone.
List three interesting things that happened in the past week.

Have students place list at back of their journals, so they may refer to it when they need material or ideas of things to write about.

Activity 2 — Day 3

NEWSPAPER

PERFORMANCE OBJECTIVES Students will be able to:

- read newspaper for specific information.
- locate various sections of the newspaper.
- find a TV schedule (time, station, program) from the newspaper.

MATERIALS

A daily newspaper for each student. The papers can be from several different days.

DEVELOPMENT

1. Show students a listing of the contents for several different newspapers. Have students find the TV section of the newspaper by looking at the table of contents. Help any who do not know where to look for this.

2. Ask students to identify in writing three programs they would like to watch, including the times shown and the channels.

3. Return to listing of contents. Ask students to find page(s) for the sports news. Find out which teams played a seasonal sport the preceding day. Read one news story about a game and answer questions about that game:

   "Identify the teams mentioned in the story."
   "Are there any outstanding players on those teams mentioned in the story? Who are they?"
   "Based upon the news story, do you think they played well? Why or why not?"

Activity 3 Day 3

FOLLOW-UP VOCABULARY LESSON
"IN TROUBLE"

DEVELOPMENT

1. Explain that the same word may have different meanings in different contexts (e.g., elephant's trunk, car trunk, clothes trunk, tree trunk). Have students select correct meaning of underlined words in sentences from story.

   Examples:
   a. He introduced Sally to all present. (a gift, the people there).
   b. On Saturdays she worked as a drugstore clerk. (salesperson, office worker).
   c. Sally's front tooth got knocked out. (pounded on a door, punched out).

2. Cite some examples of compound words from story (everything, chairperson, etc.) and have students search selection for more compound words (classmates, anything, cheerleader, popcorn, drugstore, etc.).

3. Later on, have students use some of the compound words in oral sentences and some in written sentences (all original).

Activity 4 Day 3

SUSTAINED SILENT READING

Continue this activity.

Activity 5 Day 3

HOMEWORK AND PREVIEW

Follow guidelines on p. 105.

Day 4

Activities	Time
1. Journal Writing	5 minutes
2. Newspaper	10 minutes
3. Follow-Up to Literature (Listening, Speaking Activities)	15 minutes
4. Sustained Silent Reading	20 minutes
5. Continued Work in Optimal or Exemplary Programs	35 minutes
6. Introduce Content Area Reading	30 minutes
7. Oral Reading by the Teacher	5 minutes
8. Homework Write 2 or 3 sentences telling how you felt about the role-playing activity.	

Activity 1 Day 4

JOURNAL WRITING

Continue this activity.

Activity 2 Day 4

NEWSPAPER

PERFORMANCE OBJECTIVES Students will be able to:

. locate science sections of newspapers.
. read science news for specific information.

MATERIALS

Science sections of a variety of newspapers or newsmagazines.

Development

1. Review listing of contents to find science section.
2. Ask students to identify a science news item that is prominent or that interests them.
3. Have the students write one sentence that tells what the item is about.
4. Discuss what the article says that is of importance and/or interest using the sentences the students wrote.

Activity 3 Day 4

FOLLOW-UP TO LITERATURE LESSON
DRAMATIZATION

A. Volunteers improvise scene in which Sally tries to defend herself aginst unfair charge by teacher.

- or -

B. Students pantomime or role-play moments from Sally's life for classmates to guess. You might have suggestions for pantomimes written out on slips of paper for use by volunteers.

Examples: Sally working hard on a painting.

Sally selling popcorn.

Sally meeting President Carter.

Sally being called from her seat to accept an Emmy as best supporting actress.

Sally studying a script and trying out various lines and facial expressions.

Activity 4 Day 4

CONTENT AREA: HEALTH EDUCATION
"ONE THOUSAND DREAMS A YEAR"

PERFORMANCE OBJECTIVES Students will be able to:

. comprehend concepts related to dreaming.
. deduce meanings not explicitly stated in the text including inferring the main idea and drawing conclusions from the material read.
. recall factual information contained in the text.

MATERIALS

Copies of the selection "One Thousand Dreams a Year," one for each student.

DEVELOPMENT

1. Invite students to talk about their dreams. "Do you remember colors? How long a period did the dream take? What details do you remember? Which parts of your body move when you dream?"

2. Go over the meaning of REM. "Rapid Eye Movements occur after the onset of sleep. Beneath closed lids, your eyes move as though watching a movie or a play."

3. Discuss meanings of other words in selection.

4. Elicit main idea of paragraph 1 after reading it aloud.

5. Read with class "One Thousand Dreams A Year."

6. "Volunteers in an experiment on dreams found three things to be true: What are these three things?" Elicit: 80% of the people dream in color; dream time is real time; outside stimuli do not cause dreams.

7. "What is the usefulness of dreams?" Elicit: dreams can solve problems we face.

8. "Are there any dream subjects shared by many students?"

   For example:
   - finding a lost object in a dream.
   - falling down a flight of stairs and floating in air on the way.
   - hitting bottom and waking up with a start.
   - needing to call out and finding you have no voice.

9. Summarize the selection by asking: "How are dreams important in our lives?"

FOLLOW-UP

"Tomorrow we will talk about developing good sleep habits or patterns and other good health habits."

APPLICATION

WRITING ENRICHMENT

You may refer individual students or small groups to experts and print materials for information and to references on related subjects of interest. Activities may include personal or telephone interviews, letters asking for information and material, note-taking from trade books and simple encyclopedias.

The students, for instance, may be challenged to guess whether animals dream. Those interested might then find out, from print material or from veterinarians about dreaming of dogs, cats, horses, frogs, mice, et al. After they pool their information, the small group writes a short report with their conclusions. This is shared with the whole class.

One Thousand Dreams a Year*

Every night, you spend twice as much time in REM sleep as in deep sleep. You dream at least a thousand times a year. Scientists reason that all this mental activity must have a function or functions. Many researchers are at work trying to discover what these functions are.

In the course of their work, scientists have disproven many old ideas. For example, dreams in color, once thought to be rare, are now thought to be the usual thing. At least 80 percent of the time, volunteers wakened during REM sleep said they were dreaming in color.

Another discovery is that dreams don't take place in a quick mental flash, as some once believed. Rather, a dream takes about as much time as it seems to take. For instance, if you dream of eating breakfast, the dream takes about as long as the actual eating would take.

In addition, outside events like loud noises seem to influence, but not to cause, dreams. In other words, you are going to dream anyway, even if there are no loud noises, no indigestion, no drafts from open windows, or other disturbances.

Some people find that they can set themselves problems at bedtime and wake up to find that they have the solutions wholly or partly in mind. The dream records of volunteers show that, in a sense, people often work on the same personal problem all night. That is, they return each time they dream to a different aspect of the same problem. Perhaps this is why people have always thought it wise to "sleep on" important decisions.

*From To Your Good Health (New York: Amsco Publishing Co., 1971).

Activity 5 Day 4

PERSONALIZED/INDIVIDUALIZED TUTORIAL

Where appropriate, begin diagnostic evaluation for individual students while others are writing follow-up of health education lesson.

See p. 10 for detailed directions for this assessment.

OR

SUSTAINED SILENT READING

Continue this activity as in previous days. Set a timer and allow students to read until the timer goes off.

Activity 6 Day 4

PREVIEW

Summary of day; we wrote in journals.

"We learned about our dreams; how dreams affect us and wrote about this."

"Tomorrow bring in newspapers with horoscopes."

Day 5

Activities	Time
1. Journal Writing	5 minutes
2. Newspaper	10 minutes
3. Listening and Speaking Activity	15 minutes
4. Follow-Up Literature Lesson	10 minutes
5. Begin Individual Assessment (IRI) for placement in ECRI STAR LTRTA and/or optional programs. HILS program includes assessment and placement.	15 minutes
6. Optional/Exemplary Program Activities	35 minutes
7. Follow-Up on Content Area Lesson	10 minutes
8. Homework	5 minutes

"In preparation for your journal entry on Monday:"

A. "Cut out photographs that you find interesting from magazines or newspapers for your journal.

B. "Listen to conversation in the store, at the dinner table, on the bus or subway.

C. "Talk to your family about what you were like as a baby."

9. Preview of Week 2	5 minutes

"We will continue getting to know ourselves and each other better, read more fun things in the newspaper, and continue our activities."

Activity 1 Day 5

JOURNAL WRITING

With students, continue making journal entries.

Activity 2 Day 5

NEWSPAPER

PERFORMANCE OBJECTIVES Students will be able to:

. develop interest in and read newspapers through the use of comic strips.

MATERIALS

Cut out and reproduce 2 or 3 examples of comic strips.

DEVELOPMENT

1. "How many of you know of Dick Tracy? How many of you know of Superman? Little Orphan Annie?"

2. "What do all of the above have in common?"
   Elicit that all these people "live" in comic strips.

3. "If you had to describe a comic srip to someone who had never seen one, or to a creature from another planet, how would you describe it?"

4. "What are the features of a comic strip? Why are comic strips popular? Why is this comic strip funny?"
   (Note: You may have to explain what "on time" means in the first frame.)

WIZARD
I'D LIKE TO BUY A WAGON ON TIME
SALE
NO PROBLEM, IF YOU REMEMBER OUR ONE RULE
WHAT'S THAT?
YOU MAKE YOUR PAYMENTS THE SAME WAY

Field Newspaper Syndicate, June 12, 1981.

5. "Must all newspapers have comic strips?"
   Cut out a favorite comic strip from a newspaper to share with the class.

6. You may wish to appoint a committee to prepare a bulletin board display headed COMIC STRIP FAVORITES, or any other suitable title.

Activity 3 Day 5

LISTENING AND SPEAKING ACTIVITY

PERFORMANCE OBJECTIVES Students will be able to:

. develop and share interests, hobbies, experiences.
. utilize oral preparation for later writing.

DEVELOPMENT

1. Have students tell about their interests, and they are involved in description. Have them give directions on how to make, play, work, do something, and they are involved in exposition. Have them tell anecdotes related to their interest perhaps about how it originated or something that went wrong, and they are involved in narration.

2. Share a personal interest with the class, showing, if possible, describing, telling an anecdote about, and possibly teaching the class "how to." Questions are encouraged.

3. Ask for a volunteer to share an interest or hobby with the class by showing, describing, telling about, demonstrating, and the like.

   With teacher guidance, class asks questions to bring out more information, e.g., What is it made of? How big is it? Why do you...?

4. Then each student--in pairs or small groups--talks about his or her special interest or hobby, describing it, telling about how it was acquired demonstrating how to make, do, play, and the like. Pupils ask questions for information not volunteered. Circulate to help those groups who need support.

FOLLOW-UP

Encourage students to write about their hobbies or interests and to share them with the larger audience (the whole class). These written accounts can be illustrated. The class then assembles a hobby scrapbook. Those students who are particularly interested can ask for a personal "lesson" or discussion.

Activity 4 Day 5

FOLLOW-UP LITERATURE LESSON

Move from Sally Struthers' career to a discussion of what students would like to be. Then ask students to write one or two sentences completing the statement:

"When I grow up, I would like to be a _____

_____

_____."

Activity 5 Day 5

SUSTAINED SILENT READING

OR

PERSONALIZED/INDIVIDUALIZED TUTORIAL

Continue these activities following guidelines on p. 74 & 41.

Activity 6 Day 5

HOMEWORK AND PREVIEW

Follow guidelines on p. 105.

ALTERNATE ACTIVITY

Have a discussion of enjoyable activities. Ask students to make a chart of likes and dislikes, e.g.:

LIKE	HATE
I like roses.	I hate bees.
I like hockey.	I hate washing dishes.
I like bubble gum.	

Then ask the students to select one item and expand it, e.g.,

I like spaghetti.
I like spaghetti with sausage and cheese.
I like spaghetti with sausage and cheese because it looks good.
I like spaghetti with sausage and cheese because it looks and smells good.
I like spaghetti with sausage and cheese because it looks and smells and tastes good and feels even better in my stomach.

I hate.
I hate pencils.
I hate pencils because they break in school.
I hate pencils because they always break in school when I can't sharpen them.
I hate pencils because they always break in school when I can't sharpen them during a test.

Thematic Units

Unit I: Getting to Know Ourselves

The first five days are the first lessons of the unit. You will be planning lessons for a period of 4-6 weeks continuing the theme of Getting to Know Ourselves.

JOURNAL

Continue activities occasionally related to Getting to Know Ourselves.

NEWSPAPER

You will be continuing these activities and may choose items from the paper that relate to self-understanding.

Listening and speaking activities to be stressed as integral to self-knowledge and self-expression.

LITERATURE

Continuation of follow-up to In Trouble and other stories on the theme.

CONTENT AREA

Further exploration of the theme: Getting to Know Ourselves.

SUSTAINED SILENT READING

Continuation, with emphasis on theme-relevant materials if appropriate.

PERSONALIZED/INDIVIDUALIZED TUTORIAL

During independent activity continue assessment of students as described here or incorporated in the exemplary and/or optional program.

WRITING

Writing practice should be provided every day. This should include: journal writing; dictation; sentence expansion; letters, notes, messages; writing in the different modes: narration, description, exposition, persuasion. Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS: Continuation.

ORAL READING: Continuation.

PREVIEW: Continuation.

HOMEWORK: Continue daily according to guidelines.

NEWSPAPER - ADVICE COLUMNS

Focus:
Getting to
Know Ourselves

PERFORMANCE OBJECTIVES Students will be able to:

. write a letter based on a specific interest.

MATERIALS

Copies of advice columns, one for each student.

DEVELOPMENT

1. Relate the newspaper feature to the students' interests and use as a springboard for letter-writing.

2. "Why does a person write to an experienced authority for advice?"

3. "Read the letter to 'Dear Abby'." Ask: "What does the boy want? What would you tell him? What does 'Dear Abby' tell him to do? Do you agree with the advice?"

FOLLOW-UP

"Pretend you are Dear Abby and write your own letter of advice to the boy who wants a dog."

ADVICE

DEAR ABBY

Doggone it! I want a dog

DEAR ABBY: My name is Joshua and I am 7 years old. I want a dog but my mother says no. I really want one bad, Abby. I will take any kind. I promise to take care of it. How can I get my mother to let me have a dog?

— WANTING A DOG

DEAR JOSHUA: Please answer these questions:

1. Who will prepare the dog's meals?
2. Will someone be home during the day to look after the dog?
3. If the dog is a puppy, someone will have to exercise it at least twice a day. Who will do it?
4. Who will pay for the dog's license, collar, shots, regular examinations at the vet's, and any emergency treatment the dog may need?
5. Who will pay the cost of spaying or neutering your pet to prevent the birth of more unwanted puppies in a nation that already has so many? Every day, thousands are "put to sleep."
6. Are you willing to obey all the laws concerning dogs, such as keeping it on a leash, and seeing that it doesn't do its "business" where it shouldn't?
7. Are you willing to care for the dog as long as it lives?

Important lessons are learned from having a pet, but it takes time, money and a willingness to accept responsibility to be a dog owner. Can you handle it?

★ ★ ★

Universal Press Syndicate June 12, 1981

Focus:
Getting to
Know Ourselves

PERFORMANCE OBJECTIVES Students will be able to:

. read a daily feature of the newspaper.

MATERIALS

Copies of the horoscope section from a newspaper, one for each student.

DEVELOPMENT

1. "Under what sign were you born?"

2. From ancient times to now, some people believe that the position of the stars helps them to make important decisions. Many newspapers have daily horoscopes (a forecast of a person's future, based on the position of the stars and planet at a given time). It's fun to look at this section."

YOUR HOROSCOPE BY JEANE DIXON

FOR FRIDAY, JUNE 12

YOUR BIRTHDAY: George Herbert Walker Bush will celebrate his first birthday as vice president of the U.S. today. Those born on this date are witty, intellectual and fond of travel. In the year ahead, direct your ambition to positive ends. You have phenomenal mental energy and are able to achieve great things.

ARIES (March 21-April 19): The future looks rosy as the week winds down. Look at where romance is heading.

TAURUS (April 20-May 20): Take nothing for granted. Something that is said today may contain a messge.

GEMINI (May 21-June 20): Distant affairs are profitable but can also be confusing. Business insight pays off.

CANCER (June 21-July 22): Avoid the limelight today and make use of important contacts to advance plan.

LEO (July 23-Aug. 22): Business negotiations progress smoothly today. Promote domestic harmony now.

VIRGO (Aug. 23-Sept. 22): Communications with people at a distance will improve chances of financial success.

LIBRA (Sept. 23-Oct. 22): Be on the lookout for mistakes in figures, paperwork. Weigh the odds carefully.

SCORPIO (Oct. 23-Nov. 21): Catch up on paperwork. Do not allow associate's erratic behavior to cloud thinking.

SAGITTARIUS (Nov. 22-Dec. 21): Resurrection of certain plans could result in new profits. Teamwork favored.

CAPRICORN (Dec. 22-Jan. 19): New light is shed on partnership matters today. Financial gain is possible.

AQUARIUS (Jan. 20-Feb. 19): Expect a day full of surprises. Keep your mind on your work. Expand budget.

PISCES (Feb. 19-March 20): An excellent time for family affairs and local matters. Meet someone new.

FOR SATURDAY, JUNE 13

YOUR BIRTHDAY: Talented young actor Richard Thomas shares this birthday with you, as does "Hollywood Squares" regular Paul Lynde. Some of you will be tempted to quit one good job for another in the year ahead, but those who stay put will have the greatest success now.

ARIES (March 21-April 19): You may have to go more than halfway to meet a difficult loved one.

TAURUS (April 20-May 20): Now is the time to deal with jointly held family funds. Accept an invitation.

GEMINI (May 21-June 20): Time is on your side when it comes to money matters. Do not make a hasty decision.

CANCER (June 21-July 22): Travel and vacation trips enjoy favorable influences. Take along a companion.

LEO (July 23-Aug. 22): An excellent day for encouraging and inspiring children. Be a good listener.

VIRGO (Aug. 23-Sept. 22): Give creative hobbies a whirl. They could become a valuable source of additional income.

LIBRA (Sept. 23-Oct. 22): Change is likely to work to your advantage today. Seek relatives' cooperation.

SCORPIO (Oct. 23-Nov. 21): An excellent day to spend with children. Keep spending within reasonable limits.

SAGITTARIUS (Nov. 22-Dec. 21): Spend part of the day with offspring. Tend to important chores, errands.

CAPRICORN (Dec. 22-Jan. 19): Be patient when dealing with someone who has a difficult emotional problem.

AQUARIUS (Jan. 20-Feb. 18): Steer clear of schemes suggested by friends. Cash in on expertise of close relative.

PISCES (Feb. 19-March 20): One who asks your opinion on romantic matters does not really want advice!

Los Angeles Times Syndicate June 12, 1981.

3. "If you were born on June 12th, what famous person was born on the same day? What are the characteristics of a person born on June 13th? What does the horoscope advise you to do on June 13th, if you were born under the sign of Leo? How seriously should you take this advice?"

FOLLOW-UP CONTENT AREA READING
HEALTH EDUCATION

Focus:
Getting to Know Ourselves

A. Have students read about the physical benefits of sleep in a health education text, a science book, or in newspaper and magazine articles.

B. In addition to the reading, as homework, have students keep a record of how many hours they sleep each night for one week. The record might be a sheet of paper divided into two columns. On one side, they record their hours and on the other write how they feel the next day.

C. In small-group discussions in class, have students draw their own conclusions. Have one person from each group become part of a panel to present and discuss their findings.

Unit II: Family and Friends

JOURNAL

Continue with journal writing. Suggested topics may include experiences related to the theme of Family and Friends.

NEWSPAPER

Distribute items from the daily paper that pertain to aspects of family life.

LITERATURE

Presentation of the theme, Family and Friends using "The Argument" from Roosevelt Grady by Louisa Shotwell.

CONTENT AREA

Further exploration of the theme: Family and Friends.

SUSTAINED SILENT READING

Student may wish to choose books related to the theme.

PERSONALIZED/IDIVIDUALIZED TUTORIAL

Continuation as in previous week. Use instructional materials from the whole class lesson where appropriate for individual and small group instruction.

WRITING

Writing practice should be provided approximately three times a week. this should include:

...dictation
...letters, notes, messages
...writing in the different modes:
narration, description, expostion, persuasion

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS (2 x per week)

Projects are introduced during this and following units. They may be introduced during Unit I, but the teacher may need more time to familiarize students with the other segments before initiating projects.

ORAL READING

Choose stories or poems on the theme.

HOMEWORK

Continue daily homework assignments following guidelines.

PREVIEW

Give some tempting clues to prepare students for the next day's work.

LETTER WRITING - ALTERNATE TO JOURNAL WRITING ACTIVITY

Focus:
Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

. write a letter.
. use letter writing as an ongoing, regular activity.

MATERIALS

Copies of sample letters, one for each student.

DEVELOPMENT

1. Real letters (a card to a sick classmate, an order for a free item, a response to a school problem) provide a purpose, establish the level of language for a specific audience, and involve a real world response to writing. Letters can serve as powerful motivation for writing in the first place, and then for revision and editing and proofreading for clarity and correctness.

2. Set up a class mailbox by having students cut out a slot in an ordinary cardboard box and decorate it. Explain that correspondence to the teacher and to one another can be "posted" this way.

3. "We write in our journals for ourselves, to get in touch with our feelings, our experiences, our ideas, an possibly to help us remember. But there are times when we need to tell others about our feelings, experiences or ideas, or about very practical things."

4. "We will be setting up a class mailbox in which you will be able to post notes or letters to your classmates and to your teacher about anything of concern. You can give a reason why you were late or share something that bothered you or that you enjoyed."

5. "If I were to send you a letter, I guess I might write this one." Distribute sample letters:

September 21, 1983

Dear Class,

I would appreciate it if you cleaned out your desk at the end of the day so that we can keep our room clean. Also, please don't put your gum on the chair or in the desk. My clothes look better without gum. Thanks for cooperating.

Sincerely yours,

OR

Dear Joan,

I enjoyed the discussion we had yesterday. I thought it was very useful.

Sincerely,

6. Discuss the letters.

7. Then ask the students for concerns, class or individual, that could be tackled and possibly cleared up with a letter, e.g., shoving on the line, unfairness in playing a game, or loud talking which interrupts reading.

8. The class can focus on one area of particular concern or can form groups to provide for letters about more than one concern. Any students who want to write their own letters, of course, may do so. Address the letters, post in the class mailbox, and distribute at an appointed time.

   Invite students to write, and post letters regularly.

   Note: The whole class should not be assigned to write a particular letter or letters at the same time but should be encouraged to do so individually.

FOLLOW-UP

A. Letters of genuine concern that should be channeled to someone outside of the classroom are revised and edited by the writer with your help and that of the other students and then mailed or forwarded in person. The students can also be encouraged to write letters to their friends and family about class and/or school activities, and the letters actually mailed.

B. Take advantage of class and individual situations that call for letter writing: an invitation or a thank you note to a speaker, a request for materials. an apology, an excuse. At this point, the need for a return address and an appropriate closing and full signature will be apparent (or made so), and acceptable form can be taught.

C. Have students establish penpals--with a student in a GATES class in another school, with senior citizens in a nursing home, with teenagers, with first graders, and the like.

LITERATURE LESSON:
"HALF A GIFT" by Robert Zacks

Focus:
Family and Friends

PERFORMANCE OBJECTIVES Students will be able to:

. utilize literature to gain a deeper understanding of family relationships.
. recognize reasons (motives) for actions taken by characters.

MATERIALS

Copies of "Half a Gift" by Robert Zacks, one for each student, quiz.

DEVELOPMENT

1. "Have you ever saved up to buy a gift for a family member? What did you purchase? How did the family member feel about the gift you had chosen? How did you feel about his or her reaction?"

2. Relate motivational questions to the story. "Today we will read about how a gift caused a boy a problem. As we read, let's see if we can discover reasons for the actions taken by the characters."

3. Put title and author of story on chalkboard.

4. Have class read silently or read aloud as they follow the text to "Her voice almost broke."

5. Have students discuss how characters feel at this point.

6. Ask: "Why do you think Nick bought a bucket and a new mop? Do you think he meant to hurt his mother's feelings?"

7. Have class resume reading in order to discover how Nick's father and brother help him handle his problem. Have students focus on discovering reasons for characters' actions. Have students find proof in the text for their answers.

8. Administer attached quiz and check answers in class.

9. Lead the class in a discussion to stimulate greater comprehension and appreciation. "What do you think Nick learned about gift-giving? Do you think this helped him to 'grow up' in some way? How do you feel about the father in this story? Be specific. Do you think the title is a good one? Explain."

10. Have students offer personal experiences concerning people and situations brought to mind by the story: e.g., people who were hurt or offended by inappropriate gifts; saving up for gifts; the importance of the love and thought behind the gift, as opposed to its cost ("It's the thought that counts."); how one or more family members helped a relative with a problem, etc.

Half a Gift

by Robert Zacks

I was ten years old then, and my brother, Nick, was fourteen. For both of us this purchase of a gift for our mother on Mother's Day was an occasion of excitement and great importance.

It was our first gift to her. We were very poor. It was just after the first World War and we lived in a time of trouble. Our father worked now and then as a waiter. Birthday and Christmas gifts were taken care of by him as well as he could, but such a thing as a Mother's Day gift was an out-of-the-ordinary luxury. But we had been fortunate, Nick and myself. A secondhand furniture store had opened on the block and deliveries were made by means of loading the furniture on a wobbly pushcart which we carefully pushed through traffic, to the customer's home. We got a nickel each and, perhaps, a tip.

I remember how Nick's thin, dark face blazed with the joy of the present. He had been given the thought in school; and the anticipation of surprise and giving grew in him, and myself, until we were almost frantic.

When we secretly told our father, he was very pleased. He stroked our heads proudly.

"It's a fine idea," he said. "It will make your mother very happy."

From his wistful tone, we knew what he was thinking. He had given our mother little enough in their life together. She worked all day, cooking and buying and tending to us in illness and stoking the stove in the kitchen with wood and coal to keep us warm in the winter. She did her own washing of the family clothes in the bathtub. And she did all these things silently. She did not laugh much, but when she smiled at us it was a beautiful thing and worth waiting for.

"What are you going to give her?" asked Father, thoughtfully. "How much money have you?"

"Enough," said Nick mysteriously.

Half a Gift by Robert Zacks from A Family Is a Way of Feeling (New York: MacMillan Co., 1966). pp. 20-26.

Father smiled.

"We're going to give separate presents," I announced importantly.

"Pick carefully," my father counseled.

"You tell Mother," said Nick, looking at me for approval, "so she can enjoy thinking about it."

I nodded. My father said, "That is a big thought to come from so small a head. And wise."

Nick flushed with joy. Then he put a hand on my shoulder and said quickly, "Joe thought of it, too."

"No," I said, "I didn't." I wanted no credit for what was not mine. "But my present will make up for it."

"The thought belongs to everybody," said Father smiling. "Everybody. Nick, too, got the thought elsewhere."

For the next few days we enjoyed the game of secrecy with my mother. A shining look came into her face as she worked near us, pretending not to know, and she smiled often. The air was full of love.

Nick and I discussed what to buy. We became involved in a competition of taste.

"Let's not tell each other what we're getting," said Nick, exasperated with me, for my mind was not as settled as his and scooted around like a fly in summertime.

"We might get the same thing," I wailed.

"No, we won't," said Nick. "I have more money than you."

I did not like this remark, though it was fair enough, since I had spent some of my earnings for candy, while Nick had determined to spend everything on the gift.

After careful deliberation I bought for my mother a comb decorated with little shiny stones that could even be mistaken for diamonds. Nick came back from the store with a pleased look. He liked my gift very much and wouldn't tell about his.

"We will give the gifts at a certain moment I have picked," he said.

"What moment?" I asked, mystified.

"I can't tell, because it has something to do with my gift. And don't ask me again what it is."

The next morning Nick kept me close and when my mother got ready to wash the floor he nodded to me and we ran to get our gifts. When I came back, Mother was, as usual, on her knees, wearily scrubbing the floor with scouring powder, scrubbing brush, and mopping up the dirty water with old rags made of discarded underwear. It was the job she hated most in the world.

Then Nick returned with his present, and Mother sat back on her heels, staring unbelievingly at the gift. Her face went pale with disappointment as she looked at the new scrubbing pail with the wringer and the fresh mop in it.

"A scrubbing pail," she said, vexed. "A Mother's Day gift of a scrubbing pail." Her voice almost broke.

Tears sprang to Nick's eyes. Without a word he picked up the scrubbing pail and mop and blindly trudged down the stairs. I put the comb in my pocket and ran after him. He was crying and I felt so bad I began to cry, too. On the way down we met Father. Nick could not talk, so I explained.

"I will take it back," sobbed Nick.

"No," said Father firmly, taking the pail. "It is a fine gift. A wonderful gift. I should have thought of it myself. Women sometimes don't see how to escape their burdens. They escape in pretty baubles rather than lighter work."

We all went upstairs again, Nick climbing very reluctantly. Inside the kitchen Mother was still scrubbing, but not vigorously. Slowly. Sadly. Without a word Father soaked the puddle of dirty water up with the mop and using the foot wringer on the bucket, neatly squeezed it dry.

"You did not let Nick finish," he said to her sternly. "Part of his gift was that *he* was going to wash the floor from now on." He looked at Nick. "Isn't that so, Nick?"

With a flush of shame Nick understood the lesson. "Yes, oh, yes," he said in a low, eager tone.

Quickly, repentantly, Mother said, "It is too heavy work for a fourteen-year-old boy."

It was then I realized how smart Father was. "Ah," he said cunningly, "not with this wonderful wringer and scrub pail. It's much easier. Your hands stay clean, and your knees don't hurt." Again Father demonstrated quickly.

Mother said, looking sadly at Nick, "Ah, a woman can become so stupid." She kissed Nick and he felt better. Then they turned to me.

"What is your gift?" asked Father. Nick looked at me and paled. I felt the comb in my pocket. It would make the scrubbing pail, again, just a scrubbing pail. After all, a comb with shining stones just like diamonds.

"Half the scrubbing pail," I said mournfully, and Nick looked at me with love in his eyes.

QUIZ - "HALF A GIFT"

1. The word competition as used in this story means:

   a. luxury.
   b. anticipation.
   c. contest.
   d. demonstration.

2. Why did Nick take the pail and trudge down the stairs?

   a. His father had told him to leave.
   b. He was sad because he'd hurt his mother's feelings.
   d. His brother was going to win the competition.
   d. He wanted to get his money back.

3. What was Father's reason for saying that Nick planned to wash the floor from then on?

   a. He wanted to punish Nick.
   b. Nick had told his father to say it.
   c. Father wanted to help both Mother and Nick.
   d. Father was only playing a joke on his wife.

4. Why didn't Nick's brother give the fancy comb to Mother.

   a. It might make the pail look like a terrible gift.
   b. He wanted to keep it for himself.
   c. Father had told him not to give the comb to Mother.
   d. Mother might think it was a silly gift.

5. Why did Nick look at his brother with love in his eyes?

   a. His brother had loaned him money.
   b. His brother had said half of the pail was his gift to Mother.
   c. His brother was crying.
   d. His brother was demonstrating how easy it was to use the wringer.

FOLLOW-UP ACTIVITIES

"HALF A GIFT"

Focus:
Family and Friends

Note: The following activities may take one or more weeks, depending upon the needs and progress of the class.

VOCABULARY DEVELOPMENT

Using chalkboard list words from story (e.g., compete, competing, competition, competitors; vigor, vigorous, vigorously), and have students find root words.

Use each word orally in a sentence or two, so that students may hear the word in context and discover its meaning.

Students may then work alone or in pairs to write original sentences for later sharing.

DRAMATIZATION

Working in groups, have students role-play the story, using improvised dialogue.

Have students dramatize the story using the author's words as dialogue while a narrator reads the author's descriptive passages.

WRITING

Have students spend time discussing personal reactions to individual characters from "Half a Gift." Have them discuss how they felt about a particular character's experience and why they felt that way.

Have each student select a character and write one (or more) personal reaction paragraphs. The paragraph may begin with the student's original sentence, or one of several chalkboard topic sentences. Examples: I think that Father was a person to be admired. Nick's brother was someone I'd like to have as a brother. The Mother in "Half a Gift" touched my heart. I felt sorry for Nick.

BEST COPY AVAILABLE

Students might enjoy writing brief letters of praise, censure, advice, etc., to the characters in the story.

Some of these might be tacked on to an "OPEN LETTERS TO CHARACTERS" section of a bulletin board.

LITERATURE

Have students read other stories focusing on family and/or friends' experiences, with appropriate follow-up: (dramatization, writing, etc.)

OUTLINE FOR CHORAL READING ACTIVITY

Focus:
Family and Friends

PERFORMANCE OBJECTIVES Students will be able to:

. read aloud a selected, familiar passage dramatically and with emphasis on meaning.
. write (and later, read) the text in script form, using simple dialogue.
. perform the script before an audience.

MATERIALS

Copies of story scripts selected by the class and duplicated, one for each student. Stools or chairs for the players.

DEVELOPMENT

1. With students, select a text for Readers' Theater. Tell students that the classroom is a stage and all the students will be actors upon it, as in Shakespeare's day. With students, look for a story which has visual impact and which lends itself to playing as a script for a Broadway play or radio performance. Discuss the characters, the setting, the plot.

2. Offer a choice of texts as scripts.

3. After choosing a text, ask about the characters: who they are; how they behave; what kinds of gestures they make.

4. Select students for the first rehearsal.

5. Have student actors read the script aloud to hear it in its entirety.

6. At the second reading, have students develop in their parts (characters) by use of voice and gesture, as needed.

7. Have the performers play the script to an audience (classroom or auditorium). Players sit on stools in a straight line, next to one another. No scenery is needed. But the imagination is.

8. Evaluation: Is the story message clearly conveyed? Could the group understand what the performers were saying? Did the performers listen to one another to get their cues? Did everyone work together cooperatively to make the performance a success? How do we feel about reading after having played a part in Readers' Theater? Has this made any difference?

FOLLOW-UP

Select a second text. The same procedures apply. Another set of students perform for another class or for themselves. Writing scripts is a fine motivation for writing as well as reading.

A FEW SUGGESTED RESOURCES FOR THE CLASSROOM TEACHER:

Fables For Our Time. James Thurber. (New York: Harper and Row).

The Me Nobody Knows. Edited by Stephen M. Joseph. (New York: Avon Books, 1971).

Fables of Leonardo da Vinci. (Northbrook, IL: Hubbard Press, 1973).

Ghosts of the Wild West. Bruce and Nancy Roberts. (New York: Doubleday and Company, Inc., 1976).

Man from the Sky. Avi. (New York: Alfred A. Knopf, 1980).

DEVELOPING NARRATIVE SKILLS*

Focus:
Family and Friends

PERFORMANCE OBJECTIVES Students will be able to:

. relate a story.
. utilize story telling as preparation for writing a story.

DEVELOPMENT

1. Model the use of personal material by reading a selection from Betty Smith's A Tree Grows in Brooklyn, Richard Wright's Black Boy, Kathryn Forbes' Mama's Bank Account, Emily C. Neville's It's Like This, Cat, William Saroyan's First Day at School, or other material based on the author's own experiences.

2. Have student volunteer tell a detailed anecdote from his or her own experience.

3. Pair students and invite them to tell one another anecdotes or episodes. Volunteers then share the anecdotes with the whole class and the class discusses what makes an anecdote interesting. Effective oral delivery may be included if criteria have been developed.

4. Ask: "Is the episode of interest to the audience? Does it have excitement, emotion, humor, suspense, or surprise? Does the story have a point? Does it build to a climax? Does it start at the right place? Is it long-winded? Does it tell enough? Does it make good use of dialogue when needed?"

FOLLOW-UP

Have each narrator dictate or write his or her episode. A variation would be to have each student write his or her partner's story. This technique should be repeated using different stimuli.

*Adaptation of a workshop activity by author Betty Miles, from WEDGE.

CONTENT AREA: MUSIC
"SINGERS IN THE SUN"

Focus:
Family and Friends

PERFORMANCE OBJECTIVES Students will be able to:

. recognize that music is part of their family heritage.
. communicate relationships between past and present using music as a bridge.

MATERIALS

Copies of "Singers in the Sun," one for each student.

DEVELOPMENT

1. Ask how many students feel that music is very important to their daily lives?

2. Go over the following vocabulary in order to make the selection understandable. (Have students use dictionary or put definition on chalkboard.)

   feudal troubador minstrel inhabitant festivity chivalry

3. Have students read selection and determine answers to the following questions:

   "What three needs were workers in feudal days filling? How did singing help their daily lives? How did dancing help? What types of songs were sung by: men; women; children? Define folk music."

4. Discuss the similarity of people's enjoyment of music in their daily lives today.

5. "Why is music piped into banks, elevators, and dentists' offices?"

FOLLOW-UP

A. "Interview members of your family to find songs which have a special meaning for your family, e.g., songs sung on special occasions, etc." Students may be encouraged to sing or tape and play these songs.

B. "Go to the library and find songs which reflect your heritage."

C. Students may be asked to write, using the style of "imitation," a ballad about a popular figure in their family.

D. Students may write a paragraph about disco, rock, folk dancing or jazz dancing, and share their work.

"SINGERS IN THE SUN"*

Many people in feudal days were neither knightly troubadours nor paid minstrels. They were the workers in the field, the forest, and the village. While the master was busy with his affairs of arms and chivalry, the workers supplied the castle with food from the fields and forest and with material for clothing from flax and wool. Theirs was a busy life, for when the needs of the castle were supplied, they had their own wants to meet. Practically every necessity of life--food, clothing, shelter--was provided by the labor of the country and village people.

Making Labor Light

It was a hard age, but the simple country and village inhabitants found a way to make their tasks lighter. They learned by the magical way of experience that singing lightens labor and dancing makes a holiday.

The people constantly surrounded themselves with music. Songs for every kind of activity, mood, and thought could be heard throughout a kingdom. Both the men working the land and the women doing household chores raised their voices in song. Songs could be heard from children at play, boatmen on the river, and sailors at sea. Such music, which pours forth from the heart of a people, is called Folk Music.

Today, at any old-time country dance, one may find the fiddler briskly playing, while people old and young gaily dance to his bright and lively tunes.

*From People and Music. (New York: Allyn and Bacon, 1973), p. 119.

SUGGESTED PROJECT
COOK BOOK

Focus:
Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

. write a recipe for a cookbook of family favorites.
. demonstrate sequence in the preparation of a recipe.

DEVELOPMENT

1. "What foods outside of hamburgers, franks and fries do you like? What are some of the favorite dishes of your family? What special, holiday foods do you love?" List responses on board.

2. "How can you share these with the rest of the class outside of bringing the food to the classroom?" Elicit that the students coud print a cookbook.

3. "If you want to find out how to make something, what do you need? What are cooking directions called? What are some of the things you need to know before you can cook?"

   Elicit: Main ingredients; how much to use; how long to cook dish; how hot the flame/oven should be.

4. "Will you need special bowls and tools?"

   Elicit: a mixing bowl, eggbeater, measuring spoons, cup, type of pot or pan

5. "Let us collect favorite food recipes and publish them, as a way of sharing with the rest of the class or school."

HOMEWORK

"Go home and ask family, friends and/or neighbors what foods they love. List these in your notebooks under My Special Favorite Foods, or Favorite Dishes, or any other appropriate title."

MATERIALS

Copies of sample recipe, one for each student.

DEVELOPMENT

1. Share homework by discussing food favorites. Write them on board. Categorize the recipes, e.g., soups, vegetables, chicken, meat, desserts.

2. Form groups of 4. Make decisions on the following:

   - which recipe each one of the goups will bring in
   - a date to bring recipe in to class
   - how the recipe will be duplicated--rexograph
   - who will do what...

   Then determine who will:

   - prepare rexographs--either typed or written
   - prepare cover
   - run off rexographed copies
   - staple them together, etc.

3. "Look at sample recipes and examine closely the recipe for Chinese Chicken with Ginger." Have students:

   - "Write the recipe at home."
   - "Try it out at home."
   - "Have you left out any steps?"
   - "Have you left out any ingredients?"
   - "Let someone else try it out or read it."

   - "Are the steps clear?"
   - "Are you absolutely clear about what to do next?"
   - "What other instructions or directions do you have to add?"
   - "Does it work?"

FOLLOW-UP

A. "Make a Kookie Cookbook of Kids' favorites, e.g.:
   Banana Sandwich
   Chocolate-covered Potato Chips
   Carrots with Marshmallow Fluff

B. "What outlandish dish do you like?"
   "How did you come to like this odd combo?"
   "Try it out in your kitchen."
   "Give it to your committee members."
   "Ask them to try it out."

CHINESE CHICKEN WITH GINGER
Serves 6 to 8

- 1 3-pound chicken
- 1 tablespoon cornstarch
- 2 tablespoons soy sauce
- 2 tablespoons sherry
- 3 scallions, chopped fine
- 2 teaspoons chopped ginger

1. Ask an adult to help chop the chicken into 2-inch pieces.
2. Combine the cornstarch, soy sauce and sherry and add the scallions and ginger.
3. Spread over the chicken in a heat resistent bowl or deep platter and steam 40 minutes.
4. Serve in the dish in which it was steamed.

Coconut Snowball Cookies

You will need

a big bowl

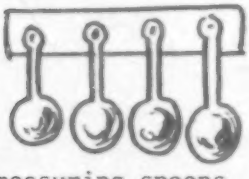
1/4 cup butter

a spoon

4 cups powdered sugar

a measuring cup

1/4 cup milk



measuring spoons

1/2 teaspoon vanilla

a plate

shredded coconut

Put the butter in a bowl, and set it in a warm place until the butter gets soft.

Mix in the powdered sugar a little at a time. Mix in the milk and vanilla, too.

Put a little powdered sugar on the plate. Then put some of the cookie mix from the bowl on the plate. Work it with your hands for a minute or two until it is smooth.

Make little balls and roll them in the coconut. Now the cookies are ready to eat.

Jack and Jill. Vol. 36, No. 1, January 1974 (New York: The Saturday Evening Post Company).

Unit III: My Neighborhood

JOURNAL

Continue with journal writing, occasionally suggesting that students include experiences or observations related to the theme: My Neighborhood.

NEWSPAPER

Distribute some local newspapers, or clippings from daily papers, with items pertaining to neighborhood news or problems.

LITERATURE AREAS

Presentation of the theme: My Neighborhood.

CONTENT AREAS

Further exploration of the theme: My Neighborhood related to the content area course of study.

PERSONAL TUTORIAL

Continued as before.

SUSTAINED SILENT READING

Continue a before (alternating Oral Reading by teacher two times per week).

WRITING

In addition to the journal writing and short assignments related to newspaper, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

- dictation
- sentence expansion
- letters
- writing in the different modes: narration, description, persuasion, exposition

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

Continue as before and introduce new projects related to the theme.

ORAL READING: Continue theme.

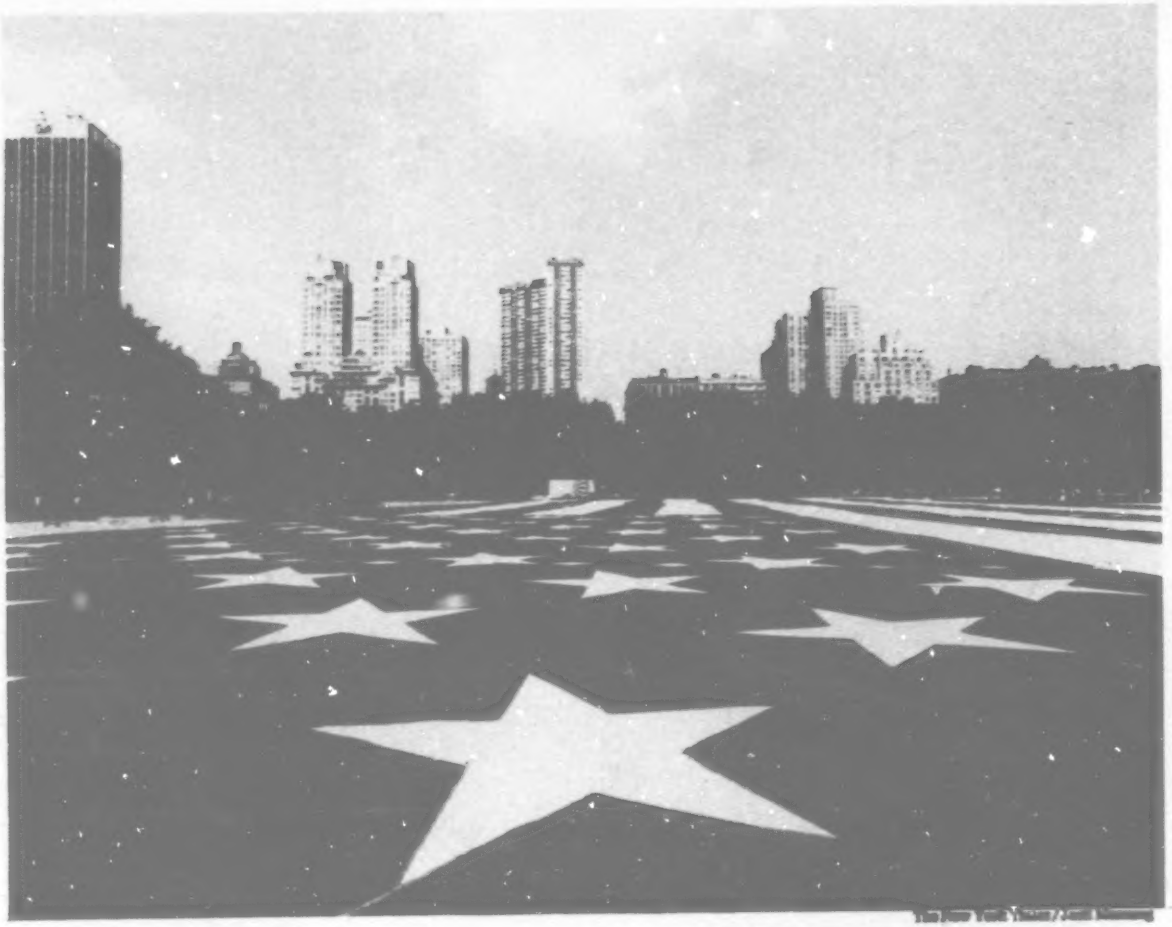
HOMEWORK: Continue daily.

PREVIEW: Continuation.

NEWSPAPER

Focus:
My Neighborhood

Continue using the features with which the students are already familiar, and keep adding new features, e.g., reading a photo.



WORLD'S LARGEST FLAG UNFURLED: The stars and stripes of what is said to be the largest flag in the world stretching across a softball field in Central Park yesterday. The 411-by-211-foot flag was put on display by the Great American Flag Fund to help raise $650,000 to build special rigging that would allow it to be raised and lowered on the Verrazano-Narrows Bridge. Stars of the two-acre, seven-ton, nylon-taffeta banner are 13 feet wide.

New York Times, June 19, 1981

LITERATURE LESSON:

"THE BABY SITTER SPOKE HUNGARIAN"
by Ann Elwood

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

. appreciate how helpful neighbors make life more pleasant.
. recall events in the order in which they happen (sequence).

MATERIALS:

Copies of the selection, "The Baby Sitter Spoke Hungarian" by Ann Elwood, one for each student; quiz.

DEVELOPMENT:

1. Ask students to nominate some neighbors for a Good Neighbor Award and to give reasons for their choice. "What are some specific ways in which people in your neighborhood help each other?" Elicit keeping an eye on each other's children, shopping for elderly people or invalids, trading recipes, lending each other things, etc. "What are some ways in which neighbors share happy times?" Elicit dining with each other, going on picnics, visiting each other, having parties, enjoying fiestas and block parties, etc.

2. Ask students if they are fortunate enough to speak more than one language.

3. Then ask how speaking a language other than English has helped them or others to be good neighbors. Elicit interpreting at school or elsewhere, translating letters, trading greetings and news, etc.

4. Relate discussion to story. "Today we'll read about a teenager and how she and her neighbors were helpful to each other. Also, we'll see how her knowledge of another language, Hungarian, helped people in different ways." Encourage students to try to remember story events in the order in which they happen.

5. Read aloud (or have a student volunteer) "Slowly he walked to his room across from the kitchen."

6. Ask how the Nagys are helping Mary, and how Mary is helping them. Ask how Mary's knowledge of another language has helped her and Grandfather Nagy thus far. Depending on class needs, have students finish story on their own, or help them by reading part or all of the remainder of the story aloud as they follow the text.

7. Administer quiz and check answers in class.

8. Lead class in a discussion for greater comprehension and appreciation. "Why did Mary jump on the fire escape? What does this tell us about her? How did her knowledge of another language help her to save Johnny and Grandfather Nagy?" (Encourage pupils to find proof in story to read aloud.) "How might you or others who speak more than one language use this gift to make neighborhood life more pleasant?" Elicit exchange greetings, help others, give directions, interpret, etc.

9. Have students share personal experiences concerning good neighbors and neighborhood life, as brought to mind by the story. Students might also care to augment nominations and reasons for same, in regard to Good Neighbor Awards.

FOLLOW-UP

The following activities may take one or more weeks, depending upon the needs and progress of the class.

VOCABULARY AND LANGUAGE STUDY

Students are helped to see that English is a hybrid language, and that many words that students use were borrowed from other languages. With students develop lists of words borrowed from other languages. Examples follow:

Spanish - mosquito, chocolate, canary

Italian - umbrella, studio, influenza

French - corsage, garage, chef

Greek - theatre, alphabet

DRAMATIZATION

Working in groups, students role-play the story, using improvised dialogue.

If no student in the class speaks Hungarian, the girl playing Mary's role might use some phrases in another language at key points in the dramatization.

WRITING

After discussion and sharing of ideas, students write stories about their experiences with neighbors.

Students should be helped to give specific examples to suggest their stories.

LITERATURE

Students read and discuss other stories on neighborhood theme.

Involve them in appropriate follow-up activities.

The Baby Sitter Spoke Hungarian

When she got home from school, Mary put her books down on the hall table. Then she sniffed as always. She went into the kitchen. Her grandmother was there stirring a big pot of something.

"Are you making stuffed cabbage?" asked Mary in Hungarian.

"Yes, Mary, I am," her grandmother answered in the same language.

"I thought so. You know I love it," said Mary. She hugged the old woman. Then she went into her room to change her school clothes.

Soon the rest of the family was home. They all sat down to dinner. As they did, the phone rang. Mary's father answered it. He held the phone away from his ear.

"It's for you, Mary," he called. "Your loud friend Kate. She's even louder than usual tonight."

Mary picked up the phone.

"Hello, Kate," she said.

"Mary, listen. My sister just had her baby!" Kate cried.

"Kate! When?" said Mary.

"Last night," said Kate. Mary could tell Kate was trying to be cool about it. But for months, all Kate had talked about was the baby. Mary knew how much it meant to her. And her voice *was* louder than usual. That meant Kate was very excited.

"That's wonderful," Mary said. "What is it—boy or girl?"

"Girl," answered Kate. "You know what? They're going to name it after me! Listen, I want to go to the hospital tonight to see them. And I promised the Nagys I'd baby-sit. Do you think you could baby-sit for me?"

"I don't know," Mary answered slowly. "You know Mom and Pop don't want me to. They think I'm too young."

"But you're thirteen years old!" said Kate. "You're not a baby any more. They ought to let you now."

"They're just watching out for me," Mary said. "And I haven't brought it up in a long time. But listen. Why don't you ask Jeannie. She baby-sits all the time."

"I can't. She doesn't speak Hungarian. You do. You're the only one besides me. And old Grandfather Nagy gets upset when there's no one around to understand him," said Kate.

"I can see that," Mary answered. "I wouldn't be too crazy about people not understanding me. I guess he's too old to be left alone with that Johnny, too. Johnny may be only two, but he sure gets around. Listen, let me ask Mom and Pop. Hold on."

Ann Elwood, "The Baby Sitter Spoke Hungarian" Something True Something Else, (New York: Globe Book Co., Inc., 1975)

She put down the phone and went in the kitchen.

"Did Kat's sister have the baby yet?" Mary's mother asked.

"Yes. A girl. But that wasn't all Kate was calling about. She wants me to baby-sit over at the Nagy's for her."

"You know we think you're too young, her father began.

Mary told him about old Grandfather Nagy. Her father knew the old man. He looked off into space. That told Mary he had already made up his mind. He would let her go. When Pop looked off into space, it was to let you know that he still had the say but would let you do what you asked.

Mary was pleased. She wanted to baby-sit. It would be a way to make money. If she could do a good job at the Nagy's, maybe they would let her baby-sit some more.

An hour after dinner, she was standing outside the three-story apartment house where the Nagys lived. She found their name and apartment number and rang the buzzer. Another buzzer answered her, unlocking the door. She went in past the row of mailboxes. Then she began to climb the narrow stairs. The Nagys lived on the third floor.

She knocked on the door. Mrs. Nagy let her in. She told Mary that Johnny was asleep. (*I'll bet*, Mary thought.) She gave Mary a number to call if there was trouble. Then she and Mr. Nagy left.

I'll be at

555-7523

Neighbor's phone

Mary went past the kitchen into the living room. Grandfather Nagy was sitting in a chair watching TV. The smell of his pipe filled the room. Mary remembered seeing him at the last church festival.

"Good evening," she said in Hungarian. The old man's face broke into a big smile. He stood up and shook her hand. Mary saw how thin he was. But he was tall. Once he must have been a good-looking man. He had dark eyes, but his hair was white.

Mary began to talk to him about the festival.

Right in the middle of the talk, a little boy shot into the room. He was small for his age. But he could run fast. Very fast. When he saw Mary, he stopped. He looked at her. Mary held out her arms. His face broke into a big smile just like his grandfather's. He flew into her arms. She hugged him.

"You remember me then, don't you, Johnny?" she asked.

She remembered *him.* He was a handful. Not bad. Just a handful. No wonder they wouldn't leave him alone with Grandfather Nagy. Grandfather could never catch him.

But this night, Johnny was tired. He sat quietly on Mary's lap. He felt soft and warm. Once in a while, he would look up at her and smile. He smiled so wide his eyes turned to slits.

Soon he was asleep. Grandfather Nagy began to nod too.

Mary put Johnny to bed. Then Grandfather Nagy said he too was going to bed. He put his pipe in his pocket. Mary helped him out of his chair. He picked up his cane. Mary asked if he wanted some help to his room. He said no. Mary could tell he hated to feel helpless. Slowly he walked to his room across from the kitchen.

She turned to another channel on the TV. It was a cowboy show. Mary loved those.

It must have been two hours later when she smelled the smoke. At first she thought it was in her mind. Then the smell grew stronger. She jumped up from her chair. She saw the smoke coming out from under Grandfather Nagy's door.

She ran down to his room.

"Grandfather Nagy!" she called. There was no answer.

Mary looked at the door. She knew not to open a door in a room where there was fire. It would give the fire more air. And air would make it burn more. But she had to go in. She put her hand on the knob. Then quickly she opened the door and shut it behind her. The smoke was thick. Her eyes watered. She began to cough.

She dropped to her hands and knees. Down near the floor there was less smoke. Again she called to the old man. There was no answer. She began to crawl across the floor. She could see nothing but shapes. A chair. A night table.

Then her hand hit the cane. Grandfather Nagy had to be near. *He must have been smoking in bed and fallen asleep,* she thought. *But where is he?* She wanted to cry. *What if he were dead? And what if he were alive and she passed out from the smoke before she could get to him? And what about Johnny?*

Then she felt Grandfather Nagy's hand. He must have gotten out of bed when the fire started. Then he must have passed out from the smoke.

She called to him in Hungarian. He moved. She helped him get on his hands and knees. Inch by inch, they worked their way toward the other side of the room. Both of them were coughing and gasping. Grandfather Nagy passed out two times on the way. Each time, she talked to him until he came to. At last she felt the rough wall. Talking to Grandfather Nagy, she began to crawl to the door. It was then that she heard the flames. Turning her head, she saw the glow through the smoke.

Mary began to crawl faster. Then there was a swooshing sound. The curtains had caught. *We'll never make it,* she thought. But she did not think of giving up.

Just as she reached the door, she saw the other wall turn to fire. Quickly she opened the door. The flames rose. Grandfather Nagy crawled out. The flames seemed to rush at her. As fast as she could, she crawled out too. She shut the door.

Grandfather Nagy was trying to stand. He kept saying Johnny's name. He couldn't go down the stairs. Not without Mary to help him. She would have to take the chance that the fire wouldn't spread. She took him into the living room. Mary ran down the hall and woke Johnny. He smiled that smile at her, looking sleepy.

"Come on, Johnny, up!" she said.

He stood in the crib. Mary put a blanket around him.

She carried him back down the hall. Then she saw the fire. It had spread across the hall into the kitchen. A wall of flame stood between them and the stairs.

Tears came into her eyes. She didn't know what to do.

Then she had a thought. She asked Grandfather Nagy if there was a fire escape. He had been looking as worried as she. But when she asked that question, he brightened up. Leaning on her arm, he led the way into Johnny's room. The fire escape was outside the window. It looked old and rusty. And it was three stories down into the alley. There they stood —a thirteen-year-old girl, an old man, and a two-year-old boy.

"Never mind," said Grandfather Nagy. "I will be all right. You go first. Carry Johnny. I will follow you." He stood up straight, shaking a little. Tears came into Mary's eyes again.

She opened the window and went out on the fire escape. She could see down to the ground through its open floor. She wondered how old the fire escape was. When she jumped on it to test it, it shook, but it held.

Then she reached out her arms for Johnny.

"Why don't you put your hands on my shoulders, Grandfather Nagy?" she said. "It will steady you." He did.

Step by step, they went down to the second floor. Then she heard a crack. They stopped. Smoke was coming out of the bedroom window. They had gotten out just in time.

The steps shook. Once in a while, Grandfather Nagy had to stop. But they made it to the last flight of stairs.

Just as they were going down the last steps, Grandfather Nagy slipped. He fell against her. She held hard to the railing and began to go down. Then she felt Johnny move in her arms. She held fast. Then they were on the ground. Mary ran down the alley into the street.

"Fire! Fire!" she shouted. It was only later that she found she had shouted in Hungarian.

DO NOT COPY
PRIVATE USE

QUIZ - "THE BABY SITTER SPOKE HUNGARIAN"

Directions:

Put the number 1 next to the thing that happened first; number 2 next to the thing that happened second and so on. The first one has been done for you.

_____ Mary turned to another channel on the TV.

_____ Mary asked Grandfather Nagy if there was a fire escape.

_____ Mary ran down the alley into the street.

__1__ Mary began to talk to Grandfather Nagy about the festival.

_____ Mary saw smoke coming out from under Grandfather Nagy's door.

_____ Mary put a blanket around Johnny.

CONTENT AREA: SCIENCE

STIMULUS AND RESPONSE

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

. demonstrate an awareness of how living things react to their surroundings.
. demonstrate an understanding of cause and effect relationships.

MATERIALS

Copies of the selection "Stimulus and Response," one for each student.

DEVELOPMENT

1. Ask: "Where are we located?" List answers on chalkboard with corresponding questions.

classroom	Where is the classroom?
school	Where is the school?
the block	_____
the borough	_____
the city	_____

(Add answers as elicited.)

2. "All these places are our environment. Everything that is around you is called your environment."

3. Preteach vocabulary: respond - do something

response - what you do

stimulus - a change that causes a response

Put vocabulary in an appropriate context. (See attached selection.)

4. "Suppose you have too much light in your room. How can you change the 'environment'?"

   "If you have a band which is loud and the neighbors complain, what changes can be made?"

   Elicit: Use sound-proofing materials.

   "Why will your mother turn the light on to wake you up?"

   Elicit: A stimulus causes you to respond. The light will make you awaken.

5. Have students read science selection, "Stimulus and Response" to support discussion.

6. Stimuli (more than one stimulus) are:

   1. light
   2. heat
   3. sound
   4. electricity

   A change in the environment causes living things to respond.

7. Have students draw the following chart and fill it in with the words which belong in the proper column.

Stimulus	Response

1. running
2. sneezing
3. heat
4. light
5. crying
6. cold
7. shivering
8. laughing
9. sound

Ask: "Can you add any more to the chart?"

FOLLOW-UP

The following activities may take one or more weeks, depending upon the needs and progress of the class.

A. DISCUSSION

Have students discuss how changes in the weather effects the following:

1. clothing
2. home
3. activities
4. sports

B. WRITING

Have students write a paragraph on responding to weather changes, and exchange papers with each other.

C. LIBRARY LESSON

"How do animals respond to a change in environment?"

Have students look up in reference books:

1. migration of birds.
2. hibernation.
3. shedding of fur.
4. moulting of birds.

D. OBSERVATION

Have students observe plants brought in by classmates and record in writing the response of plants to light.

Rise and shine. What wakes you up in the morning? Is it the sound of the alarm clock? Is it the sound of someone calling you? Does sunlight coming through the window wake you? All of these things, such as sounds and light, are changes around you. Everything that is around you is called your environment (en-VY-run-ment). All plants and animals live in some kind of environment.

► **What are the surroundings of living things called?**

Are you up? When a change in the environment takes place, living things respond (ree-SPOND). To respond means to do something. You respond to the sound of the alarm clock or a voice by waking up.

The sunlight coming in the window is a change in the environment. You may respond by waking up. If you are already up, you may respond by closing your eyes. What you do is called a response (ree-SPONSE). Waking up is a response. Closing your eyes is another response.

► **What does respond mean?**

What makes living things respond? Living things respond to changes around them. A change that causes a response is called a stimulus (STIM-you-luss). Light is a stimulus. You can respond to light in different ways. There is an opening in your eye that is called the pupil (PEW-pil). When the light coming into your eye gets brighter, the pupil closes a little. When it is dark, the pupil opens wider to let more light in. Try this at home while looking in a mirror.

Selection from Concepts and Challenges in Science, Book I (New York: Cebco Publishing Co.) p. 6.

PROJECT:
ORAL HISTORY

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

. interview older persons about their lives.
. formulate questions which elicit extended responses.
. organize and classify information.

MATERIALS

Tape recorder and tapes.

DEVELOPMENT

1. "Why do you like to listen to people tell stories about long ago?"

2. "Have you ever wondered what this school was like long ago? Did the children really want to go to school? What did they study? Were the boys and girls in the same class and/or school? (Before co-education was universal). In the days before ballpoint pens, what instruments did the students use for writing? Did they have a school song? What were the words? How did it go?"

3. Continue the questioning to draw out information and fantasies. "How can you find out what it was really like?" Elicit: From someone who attended the school. "How can this information be saved for posterity?" Elicit: Print and recordings.

4. "Why would this information be useful and even important?"

5. "If you were going to interview people and ask them about their schooldays, what questions would you ask?" These questions should include who, what, when, where and how, if necessary. List questions on chalkboard.

6. Using the questions developed by the class, ask for two volunteers to role-play an interview situation.

7. "Did you get enough information? What other questions should you ask?" Add them to the list on the chalkboard.

   Examples of interview questions: Do you have an old report card? Will you share this with us? Do you have an old yearbook? Do you have a graduation album? What were some of the entries? What did your favorite teacher write in your album? Did you have to wear a special uniform, like a white middy blouse, dark skirt and bright blue tie?

8. Have volunteers role-play interviews asking more questions.

9. Tape this interview and then play it back. "What else do you want to know?"

10. Ask students to copy example questions down into their notebooks.

11. Form committees of 4. Students in each committee will pool their lists of questions and decide on which person the committee will interview and where. If convenient, the person could be invited to come to class to be interviewed and taped.

12. The pupils will formulate the specific questions they choose to ask. Role-play interview in committee.

    Note: Ascertain that the pupils know how to operate a tape-recorder or cassette by reading directions and trying out the recorder.

13. If the people are unable to come to the school, perhaps the pupils could interview them and then retell the story on tape in the classroom.

14. After the tapes have been completed they can be placed in the media section of the library, to be shared by others or broadcast in sections over the school public address system.

15. Other suggested topics for interviews: "What was your/our neighborhood like when you were growing up?" Ask about similarities and differences. "If you didn't go to our school when you were younger, what was your own school like?"

FOLLOW-UP

"For Our Neighborhood theme, we are going to set up groups or committees to interview people, so that we can prepare a tape for those students who follow us in this school. We can broadcast sections of the tape over the school public address system. We can store the tape in the school library to be used like a book."

HOMEWORK

"Ask your family or neighbors or teachers if they know of people who went to your school who would like to share their reminiscences."

Unit IV: The World Outside

JOURNAL

Continue with daily writing, occasionally sparked by events pupils learn about from newspaper, TV, discussions.

NEWSPAPER

Continue activities stressing headlines or national and world events. Introduce the Inquiring Reporter.

LITERATURE

Introduce the theme: The World Outside.

CONTENT AREA

Reading related to the theme: The World Outside and the content area of course of study.

SUSTAINED SILENT READING: Continue as before.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION: Continue as before.

WRITING

In addition to the journal writings and short assignments related to newspaper, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

dictation	writing in the different modes:
sentence expansion	narration, description,
letters	persuasion, exposition

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

Follow up the influence of other countries and cultures in New York City: foods, language, dance, music, jewelry, clothing, art, literature.

ORAL READING: Continue as before.

HOMEWORK: See guidelines.

PREVIEW: Continue as before.

NEWSPAPER

THE INQUIRING PHOTOGRAPHER

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

. read, understand and react to opinions of others.

MATERIALS

Copies of an "Inquiring Photographer" column from a newspaper, one for each student.

DEVELOPMENT

1. "Why are people interested in what other people think about an important issue?"

   or

   "If something was troubling you, why would you ask people what they think?"

2. "One of our daily local papers has a section called 'The Inquiring Photographer.' Readers are invited to send questions in, and if the question is used, the newspaper pays them $10."

3. "Look at the Inquiring Photographer. What do you see?" Elicit: Name, occupation, photo. "Notice that they are not famous people. What is each one's response?" (Read one at a time and discuss.) "What possible bearing could a person's occupation or sex have on an answer? What questions would you ask?"

FOLLOW-UP

Create a bulletin board with questions, answers, and photos; or a class publication; or have students write and send letters to "Inquiring Photographer" Editor.

INQUIRING REPORTER

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

. prepare questions which elicit full responses.
. practice getting information from primary sources.

DEVELOPMENT

1. This interesting activity builds on the students' newspaper reading. Turn your students into inquiring reporters/photographers. Have students read and discuss the "Inquiring Photographer" for several days. (See preceding and following page for other newspaper activities.)

2. Have whole group formulate questions of interest to the students.

3. Lead the group from simple "yes" or "no" questions to those that will elicit an opinion (from "It is all right to chew gum in school?" to "Why do you think it is wrong to chew gum in school?")

4. Have volunteers demonstrate asking and answering questions, with answers recorded on the chalkboard according to an agreed upon form, e.g.: "Pat Doe said, 'I don't think students should chew in school because they leave the gum all over and it gets on people's clothes'. Leslie White said, 'We should be able to chew gum. It helps us to be less tense'."

5. Then pair students and have them alternate asking and answering different questions, which the "reporter" records in a notebook. Circulate to help those "reporters" who need it.

6. Then have each pair of students select a question of particular interest to ask of four or five people outside the classroom (in the lunchroom, other teachers, parents, etc.). The answers should be shared with the class, in a feature story for the class newspaper.

FOLLOW-UP

Each pair of students may be helped to organize their answers into a news or feature story by grouping the important and interesting facts that come out of the interviews.

Here is a sample: While most of the teachers questioned are against gum chewing in school, the greater number of the students think it should be permitted, according to a survey conducted by reporters _____ and _____.

The Inquiring Photographer

Do your children play the street games that you played when you were a child?

Laura Pinard
Legal secretary
"No. I don't allow them to play on the street. When I was a child, I skipped rope, played hide-and-seek and hopscotch. Either their friends play in our yard or in our house."

James Fyrne
Court officer
"Yes. At the age of 10 and 11. I used to play ring-alievio and tag. You still see a lot of kids at play on the streets. They stop when they become teenagers."

Margarita Rivera
Legal secretary
"Except for bike riding, she doesn't play any of the games I played. She's only 4. When I was 4, I could go out on the street and play with friends. Children can't do that today."

Norman Leventhal
Senior court officer
"My children play more games on the street than I did. That's because we moved out of the city after the park was taken over by teenagers drinking beer and smoking marijuana."

Antoine Ponsot
Florist
"She's only 3, too young to play tag and hide-and-seek, but she's trying to hit a rubber ball and she kicks a soccer ball around. She also likes to run the bases like me."

Doris Williams
Transcribing typist
"When my daughter was 6, almost 15 years ago, she also played hopscotch, ring-alievio and topsy. I'm glad she's grown because kids can't use the streets for play any more."

John Stapleton, New York Daily News, June 17, 1981

ADDITIONAL NEWSPAPER ACTIVITY

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- understand and describe how newspaper headlines convey their message in a few words.
- understand that no two words, even synonyms, are exactly alike in meaning.
- comprehend how numbers can give clues to meaning.

MATERIALS

Copies of healdines from the sports pages of a newspaper or teacher-made facsimile headlines.

DEVELOPMENT

1. "Let's play 'The Sports Reporter Game.' You are sports reporters for a big city newspaper. You've just watched a ball game between two teams named The Dogs and The Cats. The Dogs scored 100 points; The Cats scored only 1 point. You have to choose a headline for your sports story. Of course, your headline will tell who won the game, but you also want it to tell more. Which headline would you choose?"

   a. Dogs beat Cats, 100-1
   b. Dogs kill Cats, 100-1
   c. Dogs edge past Cats, 100-1
      (Elicit headline Number b.)

2. "Why would you use headline #b instead of headline #a? What does headline #a tell you? What more does headline #b tell?" Elicit that one team beat the other by a lot. "Suppose the score was Dogs 100, Cats 99. Then which headline would be best? (Headline #c) Why?"

3. "When a newspaper reader sees the words 'edged past', what kind of score does he expect to see? Why?"

4. "Let's look at some headlines from the sports pages." Write on board and ask class:

Capitals trim Flyers, 4-3;

I. a. Who won?
   b. Which word means beat in this headline?
   c. How close did the Capitals beat the Flyers?

Mets Defeat Braves by 6-4

II. a. Which word means beat?
   b. Does "defeat" tell you anything more?
   c. Was the score close or far apart?
   d. How can you tell?

Brewers Trounce Tigers, 13-5

III. a. Which word tells you that the braves beat the Tigers?
   b. Was this a close score? How can you tell?

Isles punish Caps, 8-1

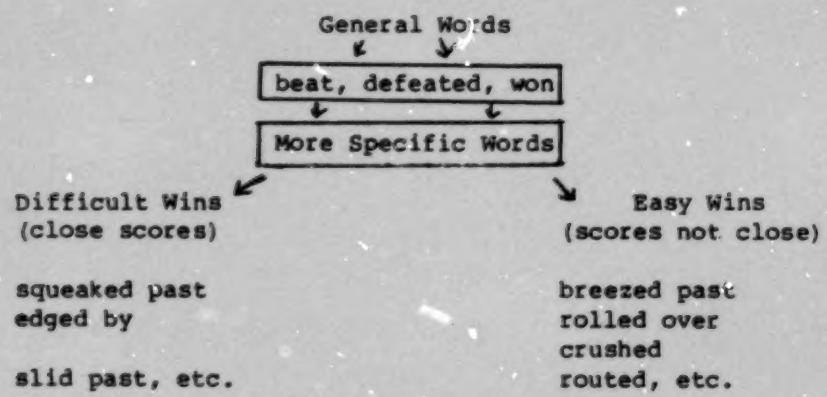
IV. a. Did the Caps almost win or were they beaten completely by the Isles?
   b. Which word tells you?
   c. What else gives you a clue?

Navratilova breezes past Turnbull

V. a. Which word tells you that Navratilova beat Turnbull?
b. Did Navratilova have a hard time winning?
c. How do you know?

5. "Look over these five headlines. Which one used words that told you only who won and nothing more?" (Elicit #V) "Can you think of other words that mean one team 'beat' another? e.g., squeaked past, shut out, trounced, topped, defeated, trimmed, etc. Which of these words doesn't tell more than who won the game?" Elicit words such as beat, defeated, won, topped.

6. "Which words tell you something more about the win? How did the numbers help?" Elicit words such as trimmed, shut out, crushed, edged by, squeaked past, etc. "All these words tell you more about the kind of win one team had over another. Now, can we divide these words further into two lists?"



"On which list would you put 'trimmed'?"

FOLLOW-UP

A. "Match these headlines with these scores:"

Headlines	Scores
1. City College edged past Queens College	18-0
2. Brooklyn College shut out L.I.U.	90-2
3. Manhattan College punished C.W. Post	7-6

B. 1. "Look at a newspaper's sports pages to add words that mean 'beat'."
2. "Listen to and add words heard from TV and radio sportscasters."

Note: Attention to words describing one team's victory over another can also be useful when looking at election headlines.

Be sure to use sports headlines appropriate to the season. Discuss how much more freedom sports writers have than most news writers who are expected to be completely objective.

LITERATURE LESSON:

"TWO WERE LEFT"
by Hugh B. Cave

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

. appraise the dangers and suspense felt by an Eskimo boy.
. discover reasons for the main character's feelings.

MATERIALS:

Copies of the selection "Two Were Left" by Hugh B. Cave, one for each student; quiz.

DEVELOPMENT:

1. "Books can take us to far-away places in the world. Today we'll visit a far-off and frozen area in an Arctic region."

   If map is available, have students point out Alaska and other Arctic regions.

   "Who can tell us anything about the Eskimos who live there and how they manage to survive in such a place?"

2. Explain that while many Eskimos live in Alaskan cities or towns today, and have some modern conveniences, there are still some Eskimos who live in isolated areas and who must hunt and fish in order to survive.

   "What are some dangers faced by Eskimos in isolated areas? What are the special dangers in being trapped on a large, floating piece of ice for many days?" Elicit: freezing, drowning, starving, etc.

3. Relate discussion to story.

   "Today we'll read to find out what happens to a starving Eskimo boy and his hungry dog, trapped on a floating island of ice that broke away from the rest of the frozen land. As we read, let's see if we can discover the reasons for some of the boy's feelings during his terrible experience."

4. Read opening passages aloud (mainly in order to introduce unusual names and to get pupils involved with the tale) to the line "Noni thought. So..." Ask how Noni might be feeling, and what might be the reasons underlying his feelings.

5. Students read remainder of story silently as teacher circulates to help individuals at their seats. Set guiding questions for the reading.

6. Administer attached quiz.

7. If disagreements arise about their answers to the quiz, encourage pupils to find proof in the text. Have supporting statements read aloud.

8. Lead the class in further discussions to increase comprehension and appreciation.

   "Who rescued Noni and Nimuk? How did you feel when they were rescued?"

   "What important part did Noni's knife play in the rescue? What is surprising about this?"

   "How did you feel when Noni, armed with a knife, called to Nimuk? How did you feel when Noni shut his eyes as Nimuk began circling him? Were you reminded of any of your own experiences?"

9. Have students offer personal experiences brought to mind by this tale of a youngster in danger and his relationship with his pet (e.g., being chased by a fierce dog; being trapped in a building or elsewhere; being rescued; being protected by a pet; etc.).

Two Were Left

Hugh B. Cave

On the third night of hunger, Noni thought of the dog. Nothing of flesh and blood lived upon the floating ice island except those two.

In the breakup Noni had lost his sled. His food, his fur, even his knife were gone. He had saved only Nimuk, his devoted dog. And now the two on the ice watched each other. Each kept his distance.

Noni's love for Nimuk was real, very real. It was as real as the hunger and cold nights. And it was as real as the pain of his injured leg in its homemade brace. But the men of his village had killed their dogs when food was scarce, hadn't they? And without thinking twice about it.

And Nimuk, he told himself, when hungry enough would seek food. One of us will soon be eating the other, Noni thought. So....

He could not kill the dog with his bare hands. Nimuk was powerful and much fresher than he. A weapon, then, was needed.

Removing his mittens, he unstrapped the brace from his leg. When he had hurt his leg a few weeks before, he had made the brace from bits of harness and two thin strips of iron.

Now he kneeled. He put one of the iron strips into a crack in the ice. He began to rub the other against it with firm, slow strokes.

Nimuk watched him. It seemed to Noni that the dog's eyes glowed more brightly as the night passed.

He worked on, trying not to remember why. The strip of iron had an edge now. It had begun to take shape. His task was finished at daylight.

Noni pulled the finished knife from the ice. He touched its edge. The sun's glare reflected from it. It stabbed at his eyes and momentarily blinded him.

Noni straightened himself.

"Here, Nimuk!" he called softly.

The dog watched him.

"Come here," Noni called

From Six in One (New York: Macmillan Co.) pp. 65-69.

Nimuk came closer. Noni read fear in the animal's look. He read hunger and suffering in the dog's breathing and awkward walk. His heart wept. He hated himself and fought against it.

Closer Nimuk came. Now Noni felt a thickening in his throat. He saw the dog's eyes. They showed Nimuk's suffering.

Now! Now was the time to strike!

A great sob shook Noni's kneeling body. He cursed the knife. He threw the weapon far from him. With empty hands outstretched, he moved toward the dog. Then, he fell.

The dog growled. He circled the boy's body. And Noni was sick with fear.

In throwing away his knife, he had left himself defenseless. He was too weak to crawl after it now. He was at Nimuk's mercy. And Nimuk was hungry.

The dog circled him and was creeping up from behind.

Noni shut his eyes. He prayed that the attack might be swift. He felt the dog's feet against his leg. He felt the hot rush of Nimuk's breath against his neck. A scream gathered in the boy's throat.

Then he felt the dog's hot tongue licking his face.

Noni's eyes opened. He stared unbelieving. Crying softly, he drew the dog's head down against his own...

The plane came out of the south an hour later. Its pilot was a young man of the coastal patrol. He looked down and saw the large ice island. And he saw something flashing.

It was the sun gleaming on something shiny which moved. The pilot was curious. He descended, circling the island. Now he saw a dark, still shape. It appeared to be human. Or were there two shapes?

He set his plane down in the water and investigated. There were two shapes, boy and dog. The boy was unconscious but alive. The dog whined but was too weak to move.

The gleaming object which had trapped the pilot's attention was a knife stuck point first into the ice. It was a little distance away and quivering in the wind.

QUIZ - TWO WERE LEFT

Directions: Select the word that best completes the sentence.

1. When Noni read suffering in Nimuk's breathing and awkward walk, he felt:

   a. frightened b. surprised c. sad d. angry

2. When Nimuk was circling the boy's body, Noni felt:

   a. frightened b. surprised c. sad d. angry

3. When a great sob shook Noni's body and he cursed the knife, he felt both sad and:

   a. frightened b. surprised c. angry

4. When Nimuk licked the boy's face, Noni felt:

   a. frightened b. surprised c. sad d. angry

5. What does the underlined word mean in the following sentence?

   "He had saved only Nimuk, his <u>devoted</u> dog."

   a. awkward

   b. loyal

   c. suffering

   d. powerful.

FOLLOW-UP ACTIVITIES

"TWO WERE LEFT"

Focus:
The World
Outside

The following activities may take one or more weeks, depending upon the needs and progress of the class.

VOCABULARY DEVELOPMENT

Students develop lists of synonyms for words from the story. This will increase vocabulary and will give students greater vocabulary choices when they write on themes of danger and/or survival.

Examples:

1. injured, hurt, wounded
2. task, work, job
3. finished, completed, done
4. defenseless, helpless, unprotected
5. fear, fright, terror, etc.

DRAMATIZATION

Involve whole class in warm-up pantomime experiences:

- everyone becomes colder and colder as temperature drops;

- everyone looks suspiciously at seat neighbor and sits very, very still to see who will make the first move;

- everyone shuts his or her eyes and thinks that a dog is creeping up for an attack.

A volunteer pantomimes the actions of Noni, as you or volunteers read the story aloud.

Someone might volunteer to be Nimuk, although the story can be played with an imaginary dog.

WRITING

After discussion, students write brief compositions related to personal experiences (or those of family members) brought to mind by Noni's ordeal.

Students might want to write on a danger or fear theme (e.g., A Time My Pet Protected Me, Trapped by a Dog, Fire!, When I was Rescued, etc.).

BEST COPY AVAILABLE

On another day, students might write class letter (or individual letters) to the Chamber of Commerce in Alaska, in order to secure a booklet for the classroom library.

CONTENT AREA LEARNINGS

Students locate Alaska and Arctic regions on classroom map. Volunteers offer whatever information they can about Alaska, and then about Eskimos.

If available, a filmstrip on Alaska is shown and discussed. This might be followed by a filmstrip on Eskimos and their life.

Key learnings are elicited for chalkboard summary.

Students might be assigned to use library materials (preferably right in school library during regular class session), or borrowed sets of social studies texts (the students' own, if suitable), for brief reports on Alaska and/or Eskimos.

Students might choose the topic they prefer and work alone, in pairs, or in small groups, to answer given questions.

Alaska

1. Where is Alaska located?
2. When did it become a state?
3. Describe its climate.
4. Name some of its cities.
5. What are some of the main occupations (jobs) of Alaskans?

Eskimos

1. Give some facts about the traditional clothing of Eskimos.
2. Give some facts about the occupations of Eskimos.
3. Give some facts about the traditional foods of Eskimos.
4. Give some facts about the traditional shelter of Eskimos.
5. Define these words: kayak, igloo, parka, harpoon, blubber.

CONTENT AREA: ART

"THE ART OF ANCIENT EGYPT"

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

. explain the ancient Egyptian artist's important job - mummy case decoration.
. draw inferences from reading the selection.

MATERIALS:

Copies of the selection with illustration "The Art of Ancient Egypt," one for each student.

DEVELOPMENT:

1. "How many of you have seen a mummy case at the Museum? on television? in the movies?"

2. Vocabulary: Put words on chalkboard and go over them orally. Use sentences containing words and provide contextual clues.

   preserve - keep, protect from spoiling
   Example: You can preserve your book with a cover.

   layers - thicknesses, folds
   Example: We covered the dishes with layers of paper.

   linen - cloth made from flax
   Example: The tablecloth was made of linen.

   symbols - something that represents something else
   Example: Pumpkins are symbols of Halloween.

   shaft - a well-like passage, narrow space
   Example: He threw the empty bottle down the shaft.

3. Students look at illustration. Elicit comments about face, make-up, etc.

4. Class reads selection. Set purpose for reading with guiding questions.

   Questions:

   "Why did the Egyptians preserve a person's body?"

   "What was the mummy wrapped in?"

   "What was painted on the case?"

   "Why were gods and symbols painted?"

   "Why were the mummy cases hidden?"

   "Where were they placed?"

   "What did the robbers take from the cases?"

5. Inference Questions

   "Who hired the artists?"

   "Where do you think the artists got their ideas?"

   "How could the robbers be prevented from stealing?"

6. "Why was the mummy-case artist an important person?" Elicit that he was important in carrying out the Egyptians' beliefs and he created beauty.

FOLLOW-UP

Have students read and study hieroglyphics; study about the treasures of King Tut; draw pictures of mummy cases.

The Metropolitan Museum has filmstrips and tapes for rent or purchase.

Arrange a museum trip.

The Art of Ancient Egypt

One of the artist's important jobs was to decorate mummy cases. The Egyptians believed a person's body had to be preserved in order for him to enjoy life after death.

A mummy is a body wrapped in many layers of linen. It was put into a wooden mummy case. The case was in the form of a man. It had pictures of the gods and symbols painted on it to protect the mummy. A face, a wig, and jewelry were also painted on it.

Great care was taken to hide the mummy case. It was often placed at the bottom of a deep shaft. Yet tomb robbers usually found the cases and stole them for the jewelry and other precious treasures that were buried with them.

Outer coffin of Charioteer, Atef-Amor
The Metropolitan Museum of Art,
Museum Excavations 1920-1921
Rogers Fund and Contribution of
Edward S. Harkness, 1921

From Glubok's The Art of Ancient Egypt (New York: Atheneum, 1962) p. 20.

PROJECT

NEW YORK CITY: THE GATHERING SPOT

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

. understand and respect differences in race and religion.

DEVELOPMENT

1. Ask the class: "Who are 'New Yorkers'?"

2. Explain that in the past New York has often been called a "melting pot. What is a 'melting pot'?"

3. "What contributions have minority groups made in New York?"

   Elicit: Language: - schmaltz, schlemiel, borscht, ciao, arrivederci, ocomogosiay, sayonara, au revoir
   Foods - pizza, knishes, egg rolls, shish kebob, pita, falafel
   Customs - fiestas, Mardi Gras
   Music, art, architecture, etc.

4. "Have you ever lived in a different neighborhood? Do different neighborhoods have different personalities? In what way? Why?"

5. "Does your neighborhood have a personality? Tell about it."

6. Elicit descriptive words from pupils. Write on chalkboard. Pupils can copy into notebooks.

SPECIAL PROJECT Optional

"Interview a long-time resident of your neighborhood (perhaps a member of your family). Ask how the neighborhood has changed over the years. Research on what your particular neighborhood was like 20 years ago, 50 years ago, 100 years ago."

Suggested sources

1. Senior citizens
2. New York Sunday News picture file
3. New York Historical Society
4. Museum of the City of New York
5. Old land maps - Municipal Building, New York City
6. B. A. Botkin, New York City Folklore. (New York: Random House).
7. Morgue of city newspapers

"Write up the interview."

Unit V: The World of Imagination

JOURNAL

Continue, occasionally stressing day dreams.

NEWSPAPER

Continue to look back to comic strips of science fiction and adventure.

LITERATURE

Introduce the Theme: The World of Imagination using "The Fun They Had" by Isaac Asimov.

CONTENT AREA

Continue relating content area material to the theme and content area course of study.

SUSTAINED SILENT READING: Continue as before.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION: Continue as before.

WRITING

In addition to the journal writings and short assignments related to newspapers, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

- dictation
- sentence expansion
- letters
- extending writing skills and activities
- writing in the different modes: persuasion, exposition narration, description,

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

The World's Fair of the Future

ORAL READING: Continue as before.

HOMEWORK: Continue as before.

PREVIEW: Continue as before.

LITERATURE LESSON:

"THE FUN THEY HAD"
by Isaac Asimov

Focus:
The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

- understand that books may deal not only with the past and the present, but may also help us take a leap into the future.
- note specific details to see how schools in 2157 and schools today may be alike, and how they may be different.

MATERIALS:

Copies of the selection "The Fun They Had" by Isaac Asimov, one for each student; quiz.

DEVELOPMENT:

1. "What are some inventions that you think will be in use centuries (hundreds of years) from now?" Elicit for example, robots to do house work and backpacks that will allow individuals to fly.

2. "What do you suppose schools might be like centuries from now?" Elicit for example, some new subjects will be taught and there will be greater use of television and technology.

3. "Do you think classes will be larger or smaller? Explain your answer."

4. Relate discussion to story. Explain that although we can't really tell exactly what school will be like in 2157, today's story will give us a famous author's imaginative view of a future school and how a girl of the future feels about it.

5. "Now let's see if any of your guesses appear in the story. And as we read, let's note details to see how the author's imaginary schools in 2157 and schools today are alike, and how they are different."

6. Put title and author on chalkboard: "The Fun They Had" by Isaac Asimov.

   Note: During reading session, students should be encouraged to determine meanings of new vocabulary through use of contextual clues.

7. Depending upon class needs, read one or more pages aloud, in order to get students started as they follow along in their copies of the story.

8. Students then read the remainder of the story silently, as you circulate among the desks to help individuals with special problems at their desks.

9. Administer attached quiz and check in class.

10. Lead the class in a discussion for greater comprehension and appreciation.

    a. "How did Margie feel about school? Why?"

    b. "What do you think she'd enjoy about our school? Explain."

    c. "What do you like about school today, and what, if anything, do you like about Margie's school?"

11. Have students offer personal views about:

    - their experiences with some "teaching machines" already in use in schools;
    - the value of TV as a teacher at home (educational programs and other shows);
    - the potential of future technology as imaginatively explored in films, etc.

You might direct students who want to read more science fiction tales to the works of Asimov and other authors in the school or class library.

The Fun They Had

ISAAC ASIMOV

Margie even wrote about it that night in her diary. On the page headed May 17, 2157, she wrote, "Today Tommy found a real book!"

It was a very old book. Margie's grandfather once told her about life when he was a little boy. He said *his* grandfather told him there was a time when all stories were printed on paper.

They turned the pages, which were yellow and crinkly. It was awfully funny to read words that stood still instead of moving. Words were supposed to move—on a screen, you know. And then they turned back to the page before. It had the same words on it! The same words that it had when they read it the first time.

"Gee," said Tommy, "what a waste. When you're through with the book, you just throw it away, I guess. Our television screen must have had a million books on it. It's still good for plenty more. I wouldn't throw the screen away."

"Same with mine," said Margie. She was eleven and hadn't seen as many telebooks as Tommy had. He was thirteen.

She said, "Where did you find it?"

"In my house." He pointed without looking, because he was busy reading. "In the attic."

"What's it about?"

"School."

From Earth is Room Enough (New York: Fawcett Books, 1979).

Margie was scornful. "School? What's there to write about school? I hate school."

Margie always hated school, but now she hated it more than ever. The mechanical teacher had been giving her test after test in geography. She had been doing worse and worse. Finally her mother sent for the County Inspector.

He was a little round man with a red face. He had a whole box of tools with dials and wires. He smiled at Margie and gave her an apple. Then he took the teacher apart. Margie had hoped he wouldn't know how to put it together again. But he knew how all right. After an hour or so, there it was again, large and gray and ugly. It had a big screen on which all the lessons were shown and the questions were asked. That wasn't so bad. The part Margie hated most was the slot where she was to put homework and test papers. She always had to write them out in a punch code. She had learned it when she was six years old. The mechanical teacher calculated her mark in no time.

The Inspector had smiled after he was finished and patted Margie's head. He said to her mother, "It's not the little girl's fault, Mrs. Jones. I think the geography sector was geared a little too quick. Those things happen sometimes. I've slowed it up to an average ten-year level. As a matter of fact, her progress is quite satisfactory." And he patted Margie's head again.

Margie was disappointed. She had been hoping that they would take the teacher away altogether. Once they took Tommy's teacher away for nearly a month. The whole history sector of the teacher had blanked out.

So she said to Tommy, "Why would anyone write about school?"

Tommy looked at her with very superior eyes. "Because it's not our kind of school. This is the old kind of school that they had hundreds and hundreds of years ago." He added, proudly pronouncing the word, "*Centuries* ago."

Margie was hurt. "Well, I don't know what kind of school they had all that time ago." She read the book over his shoulder for a while. Then she said, "Anyway, they had a teacher."

"Sure they had a teacher, but it wasn't a *regular* teacher. It was a person."

"A person? How could a person be a teacher?"

"Well, the person just told the boys and girls things and gave them homework and also asked them questions."

"People aren't smart enough."

"Sure they are. My parents know as much as my teacher."

"They can't. Parents can't know as much as a teacher."

"They know almost as much, I betcha."

Margie wasn't prepared to argue that. She said, "I wouldn't want a strange person in my house to teach me."

Tommy screamed with laughter. "You don't know much, Margie. The teachers didn't live in the house. They had a special building, and all of the kids went there."

"And all the kids learned the same thing?"

"Sure, if they were the same age."

"But my mother says that a teacher has to be adjusted to fit the mind of each boy and girl it teaches. Each kid has to be taught differently."

"Just the same, they didn't do it that way then. If you don't like it, you don't have to read the book."

"I didn't say I didn't like it," Margie said quickly. She wanted to read about those funny schools.

They weren't even half finished when Margie's mother called, "Margie! School!"

Margie looked up. "Not yet, Mama."

"Now!" said Mrs. Jones. "And it's most likely time for Tommy, too."

Margie said to Tommy, "May I read the book some more with you after school?"

"Maybe," he said. He walked away whistling, holding the dusty old book in his hand.

Margie went into the schoolroom. It was right next to her bedroom. The mechanical teacher was on and waiting for her. It was always on at the same time every day except Saturday and Sunday. Her mother said little girls learned better if they learned at regular hours.

The screen was lit up. It said: "Today's arithmetic lesson is on the addition of fractions. Please insert yesterday's homework in the proper slot."

Margie did so with a sigh. She was thinking about the old schools they had when her grandfather's grandfather was a little boy. All the kids from the whole neighborhood came. They laughed and shouted in the school yard. And they went home together at the end of the day. They learned the same things, so they could help one another on the homework and talk about it.

And the teachers were people . . .

The mechanical teacher was flashing on the screen: "When we add the fractions $\frac{1}{2}$ and $\frac{1}{4}$—"

Margie was thinking about how the kids must have loved it in the old days. She was thinking about the fun they had.

Reflections

1. What did Tommy find, and why did it interest him so much?
2. Compare Margie's way of "going to school" with your own. Which way do you prefer? Tell why.
3. How would you explain to Margie and Tommy what your school is like?
4. If you could create your own school, what would it be like? Describe in a paragraph or two your ideas of the perfect school.

QUIZ - THE FUN THEY HAD

Directions: Underline the phrase that makes the sentence correct.

1. Arithmetic is taught in:

   a. 2157 schools.

   b. today's schools.

   c. both schools.

2. All teaching is done by machines in:

   a. 2157 schools.

   b. today's schools.

   c. both schools.

3. Students can have fun with classmates in the school yard in:

   a. 2157 schools.

   b. today's schools.

   c. both schools.

4. Homework and tests are given in:

   a. 2157 schools.

   b. today's schools.

   c. both schools.

5. The word satisfactory as used in this story means:

   a. superior.

   b. mechanical.

   c. good enough.

   d. disappointing.

FOLLOW-UP ACTIVITIES

"THE FUN THEY HAD"

Focus:
The World of
Imagination

The following activities may take one or more weeks, depending upon the needs and progress of the class.

VOCABULARY DEVELOPMENT

Students note word telebook from the story.

With your help, they note that it means a book being brought in from far off (from Greek tele, meaning far-off or from a distance).

Students develop a list of tele words, and discuss meanings (e.g., television, telephone, telegraph, telegram, etc.).

Students note board sentences taken from story, and they substitute antonyms for underlined words to see how sentence meaning changes.

Example:

"She had been doing worse and worse" becomes "She had been doing better and better."

Other sentences from story:

"Margie always hated school." "The machine was large and gray and ugly." "Her progress is quite satisfactory."

DRAMATIZATION

Working in groups, students role-play the story, using improvised dialogue.

One student in each cast might be the mechanical teacher, holding a simulated TV screen (cardboard box cut-out?) at stomach-level or face-level.

Volunteers might invent solo or group robot dances, as they improvise to music which has a pronounced or syncopated beat.

ORAL AND WRITTEN REPORT

Armed with guiding questions, students visit reading lab, math lab, media center, or other place in school where machines are used for teaching and learning. If possible, pupils should have a "hands on" experience, or at least see demonstrations of some machines in action.

From their answers to the questions, the students prepare a report for those classmates who didn't go on the trip.

Sample Questions:

Where is the lab?

What machines are there?

What do they do?

Who runs the lab?

Who can use it?

When is it open?

or

Describe the machine you operated.

Tell what it is for.

Tell how it works.

Compare it to learning from a book or with a teacher.

The reports can be oral, and presented from notes, or written.

The students' peers indicate by their questions whether the reports are clear and informative.

After revision and editing, the reports can be reproduced in a class newspaper or booklet.

WRITING

Students study pictures which relate to the future (e.g., men in a rocket, or men facing a creature from space). Drawings created by the pupils may suffice.

Students make up names for characters and creatures (if any), and give picture a setting (e.g., valley on Mars).

Students tell what is happening in the picture.

Ask, "What happened first?" and "How does this story end?"

Elicit story and then have a volunteer retell the whole story, from beginning to end, as developed by the class.

Students then make selections from other pictures you have supplied. They work (in groups, with one student acting as scribe; in pairs; or on their own), to create a brief story based on their interpretations of pictures.

This is followed by sharing, peer suggestions for revisions, and rewriting.

LITERATURE

Read other stories of fantasy with students, and follow up with appropriate activities.

LISTENING

Students hear book talk by you or the librarian on some easy-to-read - and some more challenging - Sci-Fi (science fiction) books to encourage extra reading.

Students listen to story read to class (not followed in texts), and answer questions to check for comprehension. This is followed by discussion to increase appreciation for the story.

CONTENT AREA: SCIENCE

CIRCULATORY SYSTEM

Focus:
The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

. determine how the blood travels through the body.
. develop familiarity with specific science vocabulary.

MATERIALS:

Copies of the selection and illustrations of the circulatory system, one for each student; quiz.

DEVELOPMENT:

1. Read the following passage to the class in a dramatic manner: "An ambulance races to the nearest hospital with sirens blaring, carrying an unconscious child who has lost large quantities of blood in an accident. In the emergency room, the doctor gives the patient a blood transfusion. And now, he has already begun to wake up and the color is coming back to his face."

   "What do you think might have happened if blood had not been given to the child? How did the new blood travel so quickly through the child's body, and help him stay alive?"

2. "The science lesson that we are going to read and discuss today explains how blood travels through our bodies, carrying life-giving supplies. Today we are going to study the circulatory system."

3. "There are two pictures on the page. The large picture of the boy playing basketball shows how the blood travels through the body. The small picture is a close-up of one small but important part of this system. After we read this lesson, we will have a better understanding of these pictures."

4. "The first paragraph of today's selection contains the answers to three questions about the system of the body that we are studying today. However, in order to find the answers to these questions, it will be necessary to understand the meaning of some words that may be new to you. I have written the three questions on the chalkboard. Next to each question, I have listed the new words that will help us to answer that question."

Questions	Special Words
What is this system called?	circulatory system
What is this system made of?	network of blood vessels
What is its job?	function

Read the three questions and the special words that go with them.

6. "The first word we will talk about is circulatory. Does part of that word sound like a word you know?" (Elicit circle.) "What piece of jewelry is in the shape of a circle?" (Elicit ring.) "Who can tell me where a ring begins and where it ends?" (Draw a circle on the chalkboard.)

   "Where did I start the circle, and where did I end it?" (Elicit circle starts and finishes in the same place.) "The system by which the blood moves through the body is called circulatory. The word tells us that the blood starts and ends in the same place."

7. "Look at the word system. Have you ever had to change trains when you've taken the subway? Many of the different train tracks are connected so that you can get from one place to another by changing trains. We call the subway a system because it has many parts that are planned and arranged in a definite way so that all the parts work together. The way the blood travels throughout the body is also called a system, because it has many parts that are connected in a special way, all working together."

8. "We can tell from the name 'circulatory system' how the blood starts and (elicit ends) in the same (elicit place), and that it is made up of many (elicit parts) which are (elicit connected) in a special way to work (elicit together)."

9. Look at the second question and the special words network and blood vessels. Let's take network first." Proceed in the same manner as before to elicit a familiar part of the word. (net). Elicit some different kinds of nets - hair net, fish net. All these nets are made up of parts that are connected.

   "Have you ever heard of a T.V. network? Its made up of many small local stations that are (elicit connected), and all work together to make one big network like N.B.C. The circulatory system is called a network. This tells us that it is made up of many connected parts that work together to make one big system."

10. "Now look at blood vessels." Elicit concept that vessel sometimes refers to a ship or boat. Elicit concept of container. Conclude that blood vessels are the containers of the vessels that carry the blood to different parts of the body. These vessels are in the form of tubes.

11. "We can tell now from the new words that we learned that the circulatory system is made up of many containers (blood vessels) that are connected to form one big system (network)."

12. "Look at the third question and the special word function. I will give you some clues so that you can figure out the meaning of the word."

13. Write these sentences on the chalkboard.

    a. The function of shoes is to protect our feet.
    b. The function of gloves is to protect our _____.
    c. The function of a mail truck is to carry _____.

14. "Using these clues, can you think of another word for function?" (Elicit job or purpose.)

15. "What do you think is the job or purpose of the circulatory system?" (Elicit to provide a way for the blood to travel through the body.)

16. Have students read the first paragraph silently and prepare to answer the three questions that are on the chalkboard.

    "The second and third paragraphs help us to follow the blood as it travels through the circulatory system. Important parts of the system are identified and explained. As you read the paragraphs, see if you can discover the meaning and function of the parts of the system I will write on the chalkboard."

17. Write on chalkboard the following words and read them to the students
    1. heart
    2. arteries
    3. capillaries
    4. veins

18. After the students have read the paragraphs silently, ask for volunteers to read aloud the sentences containing these words, and the facts from the passage that explain these words.

19. Call attention to the following facts in the last paragraph by asking:

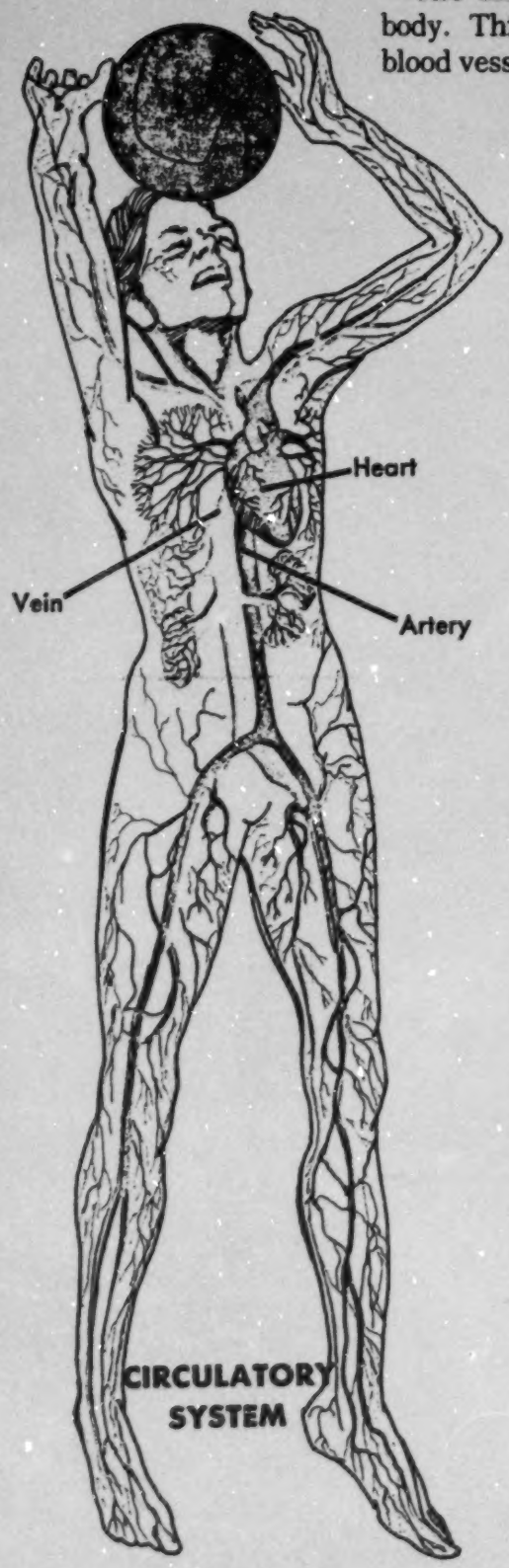
    a. "What word in the first sentence of the last paragraph tells us once again that the circulatory system begins and ends in the same place? In this sentence, we are told that the veins lead back to the heart. The word back gives us the idea that the blood is ending up or returning to the place where it started."

    b. "If all the blood vessels in our body were put in a line, that line would be how long? Those 100,000 miles of blood vessels would go around the world four times."

20. "Look at the picture of the basketball player on the page." The picture can serve as a basis for class discussion for tracing the course of the blood through the system.

21. The same procedure can be used with the picture of the closeup of the capillaries. In class, discuss in detail the direction of the blood flow and the function of the blood in the capillaries. This function should be related to life experience, for example, the blood's function can be compared to the function of a waitress in a restaurant, bringing the food and collecting the waste.

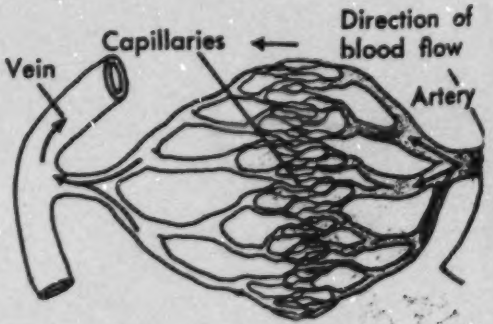
The blood must have some way of traveling through the body. This is the function of the very large network of blood vessels within the circulatory system.



The heart is a very important organ of the body that pumps blood to the various parts of the body. The blood is forced out by the heart into blood vessels called *arteries*. The walls of the arteries are fairly thick and elastic. As the blood travels away from the heart, the blood vessels become smaller and smaller. The smallest blood vessels are called *capillaries*. It is here that the blood delivers its food, oxygen, and mineral matter to the cells. Here it also picks up waste from the cells.

Capillaries lead back to larger blood vessels called *veins*, which lead back to the heart. If all the blood vessels were laid out in a line, they would have a length of almost 100,000 miles. So you can see that the human body is well supplied with blood.

Left: The circulatory system.
Below: Branching of artery into capillaries, which then rejoin to form a vein.



Barbara J. Collins, Exploring and Understanding the Human Body (Westchester, Ill.: Benetic Press, 1971)

QUIZ - CIRCULATORY SYSTEM

DIRECTIONS

Underline the answer that completes each of the following sentences correctly. Be sure to read all of the choices before you decide.

1. The heart:

   a. pumps air into the lungs.

   b. is a large blood vessel.

   c. empties food out of the veins.

   d. pumps blood through the body.

2. The arteries bring:

   a. fresh blood to the capillaries.

   b. wastes from the capillaries to the heart.

   c. blood vessels through the veins.

   d. cells to the heart.

3. In the sentence, "The walls of the arteries are thick and elastic," the underlined word means:

   a. stiff.

   b. bouncy.

   c. tight.

   d. brilliant.

4. As the blood vessels lead away from the heart they:

   a. sometimes change in size.

   b. stay the same size.

   c. get bigger and bigger.

   d. get smaller and smaller.

5. Between the arteries and the veins, the blood flows into vessels called:

   a. cells.

   b. network.

   c. capillaries.

   d. system.

BEST COPY AVAILABLE

6. Waste materials are carried back to the heart in vessels called:

   a. elastics.

   b. veins.

   c. arteries.

   d. capillaries.

7. The main function of the blood is to:

   a. feed the cells.

   b. fill the vessels.

   c. heal injuries.

   d. make the skin soft.

8. Another important function of the blood is to:

   a. fill the stomach.

   b. remove waste materials.

   c. digest food.

   d. empty vessels.

9. Placed end to end, blood vessels in our bodies would measure:

   a. 100 miles.

   b. 1,000 miles.

   c. 100,000 miles.

   d. 10,000 miles.

10. The circulatory system brings blood to:

   a. only the most important parts of the body.

   b. one centrally located part of the body.

   c. the largest parts of every section of the body.

   d. all parts of all sections of the body.

BEST AVAILABLE COPY

PROJECT

Focus:
The World of
Imagination

MOTIVATION AND DEVELOPMENT

"The theme of the World's Fair, held in New York in 1939, was 'The World of the Future.' Most people who went to the Fair marveled and said, 'Oh that can't happen!'"

"Some of the wonders that the developers/exhibitors foresaw were: robots which did domestic chores; photophones instead of telephones; space travel; solar heating; overpasses for all automobiles; underpasses for pedestrians; moving sidewalks; television."

"How close did these advances that were envisioned come to what has actually been accomplished? Which ones are still in the world of imagination?"

"How can you find out what was envisioned at the 1939 World's Fair?"
Elicit:

1. Asking people who attended.
2. Going to newspapers and magazines of the day.
3. Reading books about the World's Fair.
4. Consulting agencies involved in the Fair, e.g., Department of Parks, Department of Special Events.

Take the students to the library to show them how to research the topic, explaining every step in the process including: finding the material; taking notes; organizing the notes; writing the report.

Note: This can be a committee project or an individual project.

PART III: APPENDICES

BLANK PAGE
DO NOT FILM

The Mysteries of Science
by Jane Bade

Rainbows

A rainbow is a mystery of science.

Think about it. Where does a rainbow come from? Where does it go? When the sun shines through the rain, we see beautiful colors in the sky. Every rainbow has the same colors—purple, blue, green, yellow, orange, red. Where do the colors come from? Where do they go?

You can make a rainbow. You can make rainbow colors in your room. Put a pan of water in the sunlight. Shake the pan. Can you see the colors jump across the walls of the room?

1. Name 3 colors you might see in a rainbow.

   answer: _____

2. What happens when the sun shines through the rain?

   answer: _____

3. What is the first thing to do if you want to make a rainbow?

   answer: _____

4. What does mystery mean in the first sentence?

   answer: _____

5. How does this experiment help you solve the mystery of the rainbow?

   answer: _____

Appendix B

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

The Mysteries of Science
by Jane Bade

Rainbows

A rainbow is a mystery of science.

Think about it. Where does a rainbow come from? Where does it go? When the sun shines through the rain, we see beautiful colors in the sky. Every rainbow has the same colors—purple, blue, green, yellow, orange, red. Where do the colors come from? Where do they go?

You can make a rainbow. You can make rainbow colors in your room. Put a pan of water in the sunlight. Shake the pan. Can you see the colors jump across the walls of the room?

Needs help with:

Vowels _____
Diphthongs _____
Consonants _____
Blends _____
Digraphs _____
Sight Vocab. _____
Syllabication _____
Other _____

1. Name 3 colors you might see in a rainbow. *(Literal)*
   answer: _____

2. What happens when the sun shines through the rain?
   answer: _____ *(Cause-effect)*

3. What is the first thing to do if you want to make a rainbow?
   answer: _____ *(Sequential)*

4. What does mystery mean in the first sentence? *(Inferential)*
   answer: _____

5. How does this experiment help you solve the mystery of the rainbow? *(Context clues)*
   answer: _____

From Glad to Meet You, Ginn Reading Program, Level 7. Lexington, Ma.: Ginn and Co., c 1982, pp. 135-136. Readability: 41 DRP Units. Reprinted with permission.

Excerpt from The Mysteries of Science by Jane Bade, from Glad to Meet You.

Appendix C

The First Balloon Flight in North America
by Edmund Lindop

Boom! A cannon thundered in the cold morning air.

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

Roger awoke and his heart pounded with exitement. This was the day when a man would climb into a balloon and try to fly!

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each. . .a lot of money. But Roger just had to see Mr. Blanchard Take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!

Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I"m sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Take Toby!"

"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Questions:

1. Who is John Pierre Blanchard?

   answer:_____

2. What caused Roger's heart to start pounding?

   answer:_____

3. Was Blanchard the first person to fly in a balloon?

   answer:_____

4. Why do you think Blanchard would have liked some company?

   answer:_____

5. What do you think a courtyard is?

   answer:_____

Appendix D

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

THE FIRST BALLOON FLIGHT IN NORTH AMERICA
by Edmund Lindop

Boom! A cannon thundered in the cold morning air.

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

Roger awoke and his heart pounded with exitement. This was the day when a man would climb into a balloon and try to fly!

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each. . .a lot of money. But Roger just had to see Mr. Blanchard Take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!

Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Take Toby!"

"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Needs help with:

Vowels_____

Diphthongs_____

Consonants_____

Blends_____

Digraphs_____

Sight vocab._____

Syllabication_____

Other_____

Questions:

1. Who is John Pierre Blanchard?

   answer:_____(literal)

2. What caused Roger's heart to start pounding?

   answer:_____(cause-effect)

3. Was Blanchard the first person to fly in a balloon?

   answer:_____(sequential)

4. Why do you think Blanchard would have liked some company?

   answer:_____(inferential)

5. What do you think a courtyard is?

   answer:_____(context clues)

From Mystery Sneakers, Ginn Reading Program, Level 9. Lexington, Ma: Ginn and Co., c 1982, pp. 122 and 125. Readability: 45 DRP Units.

Adapted from George Washington and the First Balloon Flight by Edmund Lindop. (Chicago, Ill.: Albert Whitman & Co.)Used by permission of the author.

Appendix E

Dead End Bluff

by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions:

1. What did Tommy hope to catch one day?

   answer:_____

2. Why was it just as easy for Quig to go down to the bluff at night as in the daytime?

   answer:_____

3. What did Tommy do with the frogs after he had caught them?

   answer:_____

4. Was Peggy trying to help Quig, or was she just being thoughtless?

   answer:_____

5. What was Tommy doing when he "was dredging along the edge of the river with a minnow net?"

   answer:_____

Appendix F

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

DEAD END BLUFF
by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions:

1. What did Tommy hope to catch one day?

   answer:_____ (literal)

2. Why was it just as easy for Quig to go down to the bluff at night as in the daytime?

   answer:_____ (cause-effect)

3. What did Tommy do with the frogs after he had caught them?

   answer:_____ (sequential)

4. Was Peggy trying to help Quig, or was she just being thoughtless?

   answer:_____ inferential)

5. What was Tommy doing when he "was dredging along the edge of the river with a minnow net?"

   answer:_____ (context clues)

From Barefoot Island, Ginn Reading Program, Level 11. Lexington, Ma.: Ginn and Co., c 1982, pp. 11-12. Readability: 49 DRP Units.

Adapted from Dead End Bluff by Elizabeth Witheridge (New York: Atheneum). Reprinted with permission.

BEST COPY AVAILABLE

Appendix G

The Search for King Tutankhamun

by Irene and Laurence Swinburne

Howard Carter first went to Egypt in 1890, when he was only seventeen years old. Like so many before him, Carter was fascinated by Egypt, especially the Egypt of long ago. He marveled at the huge pyramids, the ruins of the old temples, and the mummies of the kings in the Egyptian Museum. He had a curiosity about the past that would eventually lead him to become an archaeologist.

It was not until many years later that Carter met Lord Carnavon. Carnavon was also very much interested in archaeology. Carnavon offered to finance Carter's exploration in the Valley of the Kings, the royal burial grounds. The Egyptian Government would allow only one archaeological group at a time to dig in the Valley. Obtaining permission took several months. But once they had the permission, the two men and their Egyptian helpers started to work at once. However, digging went slowly. Tools that were made in England were hard to get. Trained archaeologists were not available. But Carter persisted.

Carter had set his heart on finding the tomb of the boy-king Tutankhamun. Years before, another archaeologist, Theodore Davis, had announced that he had found the tomb of Tutankhamun. Three clues led him to believe this. Near a small cave he had found a cup with Tutankhamun's name on it. Then, a short walk away, he came upon jars with the king's name on them. In the cave he found Tutankhamun's name in gold.

Questions:

1. Name 3 things that fascinated Carter about Egypt

   answer:_____

2. What was the effect of tools being hard to get?

   answer:_____

3. What did Carter and Lord Carnavon need to obtain before they could begin digging?

   answer:_____

4. Do you think Carter was right in continuing the digging for many years?
   answer:_____

5. What kind of work does an archaeologist do?

   answer:_____

Appendix H

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

THE SEARCH FOR KING TUTANKHAMUN
by Irene and Laurence Swinburne

Howard Carter first went to Egypt in 1890, when he was only seventeen years old. Like so many before him, Carter was fascinated by Egypt, especially the Egypt of long ago. He marveled at the huge pyramids, the ruins of the old temples, and the mummies of the kings in the Egyptian Museum. He had a curiosity about the past that would eventually lead him to become an archaeologist.

It was not until many years later that Carter met Lord Carnavon. Carnavon was also very much interested in archaeology. Carnavon offered to finance Carter's exploration in the Valley of the Kings, the royal burial grounds. The Egyptian Government would allow only one archaeological group at a time to dig in the Valley. Obtaining permission took several months. But once they had the permission, the two men and their Egyptian helpers started to work at once. However, digging went slowly. Tools that were made in England were hard to get. Trained archaeologists were not available. But Carter persisted.

Carter had set his heart on finding the tomb of the boy-king Tutankhamun. Years before, another archaeologist, Theodore Davis, had announced that he had found the tomb of Tutankhamun. Three clues led him to believe this. Near a small cave he had found a cup with Tutankhamun's name on it. Then, a short walk away, he came upon jars with the king's name on them. In the cave he found Tutankhamun's name in gold.

Questions:

1. Name 3 things that fascinated Carter about Egypt

   answer:_____(Literal)

2. What was the effect of tools being hard to get?

   answer:_____(Cause-effect)

3. What did Carter and Lord Carnavon need to obtain before they could begin digging?

   answer:_____(Sequential)

4. Do you think Carter was right ih continuing the digging for many years?
   answer:_____(inferential)

5. What kind of work does an archaeologist do?

   answer:_____(context clues)

From Flights of Color, Ginn Reading Program, Level 13. (Lexington, MA.: Ginn and Co., 1982), pp. 273-4. Readability: 53 DRP Units.

Excerpt from Behind the Sealed Door by Irene and Laurence Swinburne (New York: Sniffen Court Books, Boultinghouse and Boultinghouse, Inc.) Reprinted with permission.

BEST COPY AVAILABLE

Appendix J

A Passage for Students with Every 5th World Deleted

Kitty O'Neil is a very brave person. She has raced motorcycles _____. She has even been _____ fire! You might have _____ her on TV or at _____ movies. But if you _____, you wouldn't know who _____ was. Kitty O'Neil is _____ stuntperson.

A stuntperson takes _____ place of an actor _____ an actress when there _____ something dangerous to do. _____ a stuntperson is not _____ simple job. Stuntpeople learn _____ do dangerous tricks. It _____ not easy to learn _____ to jump into the _____ on a motorcycle.

A _____ is bold and daring. _____ takes a lot of _____ to do stunts. For _____ stunts, Kitty is dressed _____ a special suit. Her _____ body is protected, even _____ face and hair. Someone _____ watches to make sure _____ goes wrong. When the stunt is over, the fire will be put out.

From "Ride a Rainbow" by Ira Aaron and Rena Koke, in Basics in Reading Series. (New York: Scott Foresman, 1978).

Appendix K

A Science Passage with Every 10th Word Deleted

Natural resources include many of the things around us that make our lives better and happier and upon which we depend for life itself. But the resources of our nation will not last_____unless something is done to protect them. When the _____moved across our land, these resources were plentiful. Natural_____began to decrease mainly because people were careless and_____them. Today many of our natural resources are vanishing_____of neglect. Some species of wildlife, such as carrier_____, have already become extinct. Conservation is the wise use_____natural resources. We must take care of our wildlife, _____supplies, and even topsoil before they are gone forever. _____must prevent pollution of our air and water. We_____to learn to use each of our resources wisely_____it is too late. We have two types of_____resources. One is living resources such as forests and_____. Forests are valuable because they provide lumber and other_____products. They are also valuable because they protect many_____of wildlife and provide recreation for campers, fishermen and_____. The other popular type of resource is nonliving, such_____coal, oil, and iron. Nonliving resources furnish power, keep_____warm, provide raw materials for industry and other useful _____. Our air and water supplies are also among our_____ resources. To be healthy, we need clean air and_____water supplies. But our cities and industries are constantly discharging impurities into rivers, lakes and the air.

From My World of Science. Book 5 (Florence, KY.: McCormick Mathers Pub. Co.).

BEST COPY AVAILABLE

Appendix L

Interest Inventory

Name_____ Date_____

1. My favorite color is_____
2. The best book I ever read is_____
3. My favorite sport is_____
4. When I have free time, I _____
5. My favorite television program is_____
6. The day of the week I like most is_____ because_____
   _____
7. The person I admire most is_____ because_____
   _____
8. Reading is_____
9. I like to read stories about_____
10. The subject in school I like best is_____
    because_____
11. The subject in school I don't like is_____ because_____
    _____
12. My hobbies are_____
13. I am going to be a _____ when I grow up because
    _____
14. Poetry makes me_____
15. I wish my teacher would_____
16. My brothers and sisters_____
17. I would like to know_____
18. Libraries are_____
19. If I had three wishes, they would be:
    a. _____
    b. _____
    c. _____
20. If I could be anywhere in the world right now I would be in_____
    _____ because_____

BEST COPY AVAILABLE

Grab

Materials: Index cards - 3" x 5" or smaller (Business or calling cards are a good size for the smaller children.)

1. Teacher and students identify a category of words. They can emanate from a story read, a content area, or a word analysis exercise, e.g.:

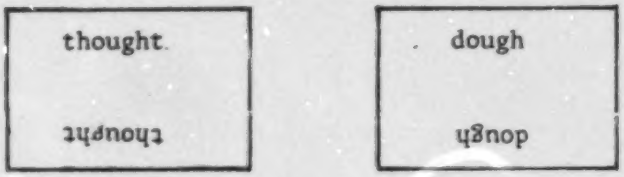
   words having irregular elements, such as ough or ight.

   words from Dolch Basic Sight Vocabulary list.

   Words signifying emotion: excited, unhappy, loving, etc.

   names of African nations (noted for phonic regularity): Chad, Dahomey, Togo, etc.

2. Develop a list of 16 words in one category: prepare 3 cards for each word, for a deck of 48 cards. Each word or name is written at both ends of the three cards.



3. Teach the players the rules, objectives and criteria for winning:
   - The objective is for a player to get all 3 cards of a particular word, which is a set.
   - The player with the most sets wins.
   - The game can be played as a series (e.g., 3 games) and each player's sets are added up. The player with the most sets in the series wins.

Rules:

- The dealer gives each player 5 cards.
- Remaining cards are placed in the middle.
- Players group cards by words.
- Player 1 turns to Player 2 and asks for a card to match one already in hand. ("Do you have unhappy?")
- Player 2 gives Player 1 the requested card (s), if in hand.
- If not, Player 2 says "I do not have unhappy; Grab!"
- Player 1 picks a card from the deck in the middle, and casts one off, as an unwanted card, face up.
- If Player 1 gets the card asked for from either Player 2 or the deck, a second turn is taken (repeating above steps); and a third, if requested card is acquired.
- Player 2 can pick up the cast-off card or turn to Player 3.
- Player 2 repeats steps with Player 3, and so on.
- As Players acquire a set, these cards are set down on the table and the Player takes 3 replacement cards from the deck.
- The game continues until the deck is exhausted.

Additional practice in test-taking strategies will be found in the curriculum bulletin, Test-Taking Skills.*

*Test-Taking Skills, Testing Unit and Office of Curriculum Development and Support (New York: Board of Education, 1981)

BEST COPY AVAILABLE

Appendix N

Enrichments and Enjoyments

Adventures on a Shoestring Safaris in N.Y. City	Call Shoestring Safaris (212) 265-2663

Bite-sized walking tours of Greenwich Village, Soho, Brooklyn Heights, Roosevelt Island, etc.

Alley Pond Environmental Center	228-06 Northern Blvd. Douglaston, NY 11363 (212) 229-4000

Walks, hands-on arts/science activities; varied topics. (Tidal marsh, bird life, woodlands, etc.)

Arthur Ross Pinetum in Central Park	Central Park

Walking tours with children's tour guide available to help identify trees and collect leaves, pine needles, etc. for careful study.

Brooklyn Museum	Eastern Parkway, Brooklyn NY 11238 (212) 6318-5000

Gallery visits, In-Depth series program, On-Own visits, and more.

Cloisters, The Metropolitan Museum of Art	Fort Tryon Park, NY 10040 (212) 923-3700

Programs for school groups about the lively Middle Ages; guided tours and more. In a beautiful setting atop Fort Tryon Park, overlooking the Hudson River.

Fire Department Museum	104 Duane Street, NY 10007 (212) 744-1000

Located in an old firehouse, featuring exhibits of firefighting from the early 1800's through today. Group tour and movie.

Firefighting Museum	59 Maiden Lane, NY 10038 (212) 530-6800

Equipment, costumes, engines, library, and extensive exhibits. Group tours.

BEST COPY AVAILABLE

Hayden Planetarium — Central Park West and 81st Street, New York 10024

Dramatic display of celestial bodies; varied shows.

High Rock Park Conservation Center — 200 Nevada Ave., Staten Island, NY 10306, (212) 987-6233

Seventy-two acres of forested wilderness, including ponds, swamp, a garden for the blind. Guided tours and environmental programs.

Hudson River Museum, The — 511 Warburton Ave., Yonkers NY 10701, (914) 963-4550

A community museum in two separate buildings--Victorian and Modern--with guided tours, planetarium show, enrichment activities.

Manhattan Laboratory Museum, of G.A.M.E — 314 W. 54th Street, NY 10019, (212) 765-5904

A hands-on experiential museum for children; with small group tours and activities.

Metropolitan Museum of Art — Fifth Ave. and 82nd Street NY 10028, (212) 879-5500

Gallery programs, art appreciation tours, and three million works of art in comprehensive collections.

N.Y. Botanical Garden — Bronx, NY 10458, (212) 933-0400

Living collections of plants; guided tours of the natural forest, herbarium, library; and 250 acres of land to explore.

N.Y. Jazz Museum — 125 W. 55th Street, NY 10019, (212) 765-2150

Photos, posters, art work, memorabilia, and taped music; jazz films, jazz panorama, and materials to buy or borrow.

N.Y. Public Transit Exhibit — Boerum Place and Schermerhorn St. Brooklyn 11201 (212) 330-3060

Guided tours, movie and slide shows, trains of every major type, plus trolleys and "El" cars. On Saturday and Sunday, the Nostalgia Special train (a vintage car) makes a four-hour excursion to Rockaway Park.

BEST COPY AVAILABLE

Queens College Center for Environmental Teaching	Caumsett State Park Huntington, NY 11743 (212) 520-7240

Offers an outdoor laboratory with 1,600 acres of seashore, freshwater pond, salt marsh, meadows and woodlands. Resident naturalists lead small groups (15 or less) in a hands-on discovery approach to outdoor education. Plus materials, films, equipment for environmental studies. Overnight program also possible.

Richmondtown Restoration/ S.I. Historical Museum	444 Clarke Ave., Staten Island 10306 (212) 351-1611

Furniture, paintings, toys, library, village.

Sleepy Hollow Restoration	150 White Plains Rd. Tarrytown, NY 10591 (914) 631-8200

Guided tours, hands-on activities, slide show, shadow puppets, textile workshop; at three separate facilities--Sunnyside, Philipsburg Manor, and Van Courtlandt Manor.

South Street Seaport	16 Fulton Street, NY 10038 (212) 349-4310

Ships, pier, buildings, streets, artifacts, of this historic seaport; with guided tours, workshops; specialized shops include The Children's Store, Art Gallery, Book and Chart Store, etc.

Staten Island Children's Museum	15 Beach Street Staten Island, NY 10304 (212) 273-2060

Hands-on experiences in arts and sciences for children, includes tours.

Wave Hill Center for Environmental Studies	675 W. 252nd Street, Bronx 10471 (212) 549-2055

Twenty-eight acres of gardens, lawns, woods, manor houses, and breathtaking views of the Hudson. Guided tours, library materials.

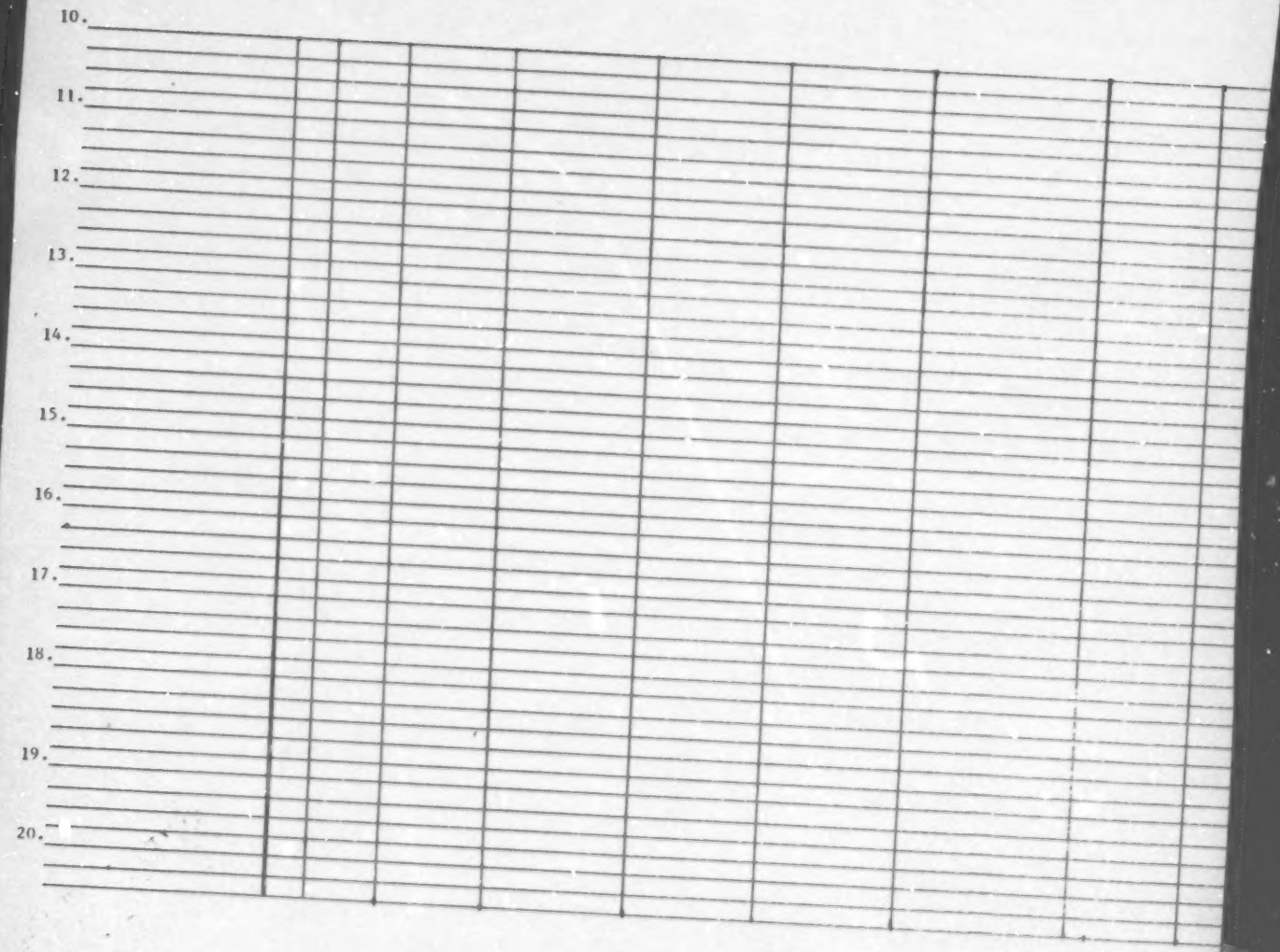
BEST COPY AVAILABLE

School _____
Class _____
Teacher _____
Supervisor _____

APPENDIX O
Class Profile
Promotional Policy Classes

Students	CAT	DRP	Res. Rm.	Grp (A or B)	Needs Help in Word Anal.	Needs Help in Sight Vocab.	Interest/ Career Goals	Books Read	Teacher's Notes
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

BEST COPY AVAILABLE



BEST COPY AVAILABLE

Appendix P

Observer and Self-Evaluative Checklist

School _____ District _____

Teacher _____ Grade _____

1. Yes 2. Needs to be expanded. 3. Needs to be added.

Date: _____

	1	2	3
1. Is the real language of students used as part of the classroom itself--through dictated and written stories, books, charts, posters, murals, displays?			
2. Do students have opportunities to speak freely when sharing their ideas and feelings in a group?			
3. Is there time and space for students to express themselves through expressive media (painting, music, dramatization, puppetry, etc.)?			
4. Is there visible evidence of vocabulary development going on in the classroom (Word Wall, children's own dictionaries and thesauruses, new work charts, etc.)?			
5. Do students dictate and/or write and illustrate books that are shared by classmates?			
6. Are students helped to respond to non-alphabetic symbols, such as those in maps, numerals, clocks, graphs, calendars?			
7. Is vocabulary being extended through teacher modelling, direct instruction, and other techniques?			
8. Is there emphasis on developing sight vocabulary of words of highest frequency?			
9. Does the teacher read to and with students from the wealth of appropriate literature (selecting from a variety of genres-from the classics through current literature)?			
10. Are there many types of books available for browsing and reading (for recreation, information, reading skill development and from students' own publications)?			
11. Are students being given opportunities to research topics of interest to them, and to relate their findings to their personal questions and observations? Is this then related to their writing?			

	1	2	3
12. Do students produce original manuscripts of poems and stories (narrative, persuasive, other) that are useful in their classroom and in the school itself?			
13. Is proofreading taught at all grade levels in connection with students' own writing?			
14. Does motivation for writing include classroom publications (magazine, newspaper), students' own books, collaborative stories and poems?			
15. Does the teacher work individually with students in editing and improving a piece of their writing?			
16. Does the teacher work with groups and individuals in improving decoding skills and comprehension?			
17. Are there centers of interest in the classroom (Reading/Research Center; Viewing/Listening Center; Writing/Publishing Center; A Quiet Place to Be)? Are these kept current and do they reflect students' needs?			
18. Does the teacher read and write along with the students wherever appropriate?			

*Adapted from: Roach Van Allen, Language Experiences in Communication (Boston: Houghton Mifflin Company, 1976).

Appendix Q

TEACHER EVALUATION

Dear Teacher,

This handbook has been prepared in support of your efforts toward upgrading reading achievement among GATES students during the 1983-84 school year program.

Our intention has been to provide a framework within which you can implement an effective remedial program. We have tried to make such a frame compatible with a total instructional program.

Whenever possible, we have included actual testing and teaching materials for your use.

We need to develop and refine our efforts if we are to realize the expectations of Promotional Policy, namely, student progress. We hope this handbook has been helpful to you. Your comments will be helpful to us.

Please complete the following Review during the tenth week of the program, and return it to this office.

We wish you and your students a successful year and thank you for your continued cooperation.

Sincerely,

Steven Tribus

Steven Tribus
Director (Interim Acting)
Communication Arts Unit

COMMUNICATION ARTS UNIT - OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION
131 LIVINGSTON STREET, BROOKLYN, NY 11201

TEACHER EVALUATION OF HANDBOOK

	Useful	Needs Amplification (Be Specific)	Not Useful (Give Reasons)
PART I:			
General Outline			
Writing			
Newspaper			
Reading Literature			
Assessment			
Content Reading			
Teaching Techniques			
SSR			
Homework			
Test-Taking Skills			
PART II - Lessons - Unit I			
Unit II			
Unti III			
Unit IV			
Unit V			
APPENDICES			

Additional Comments/Suggestions: (If you have any original materials you feel will be appropriate for future editions, please submit them with this form. Credit will be given for anything used.)

Name (optional) _____
School _____

BEST COPY AVAILABLE